

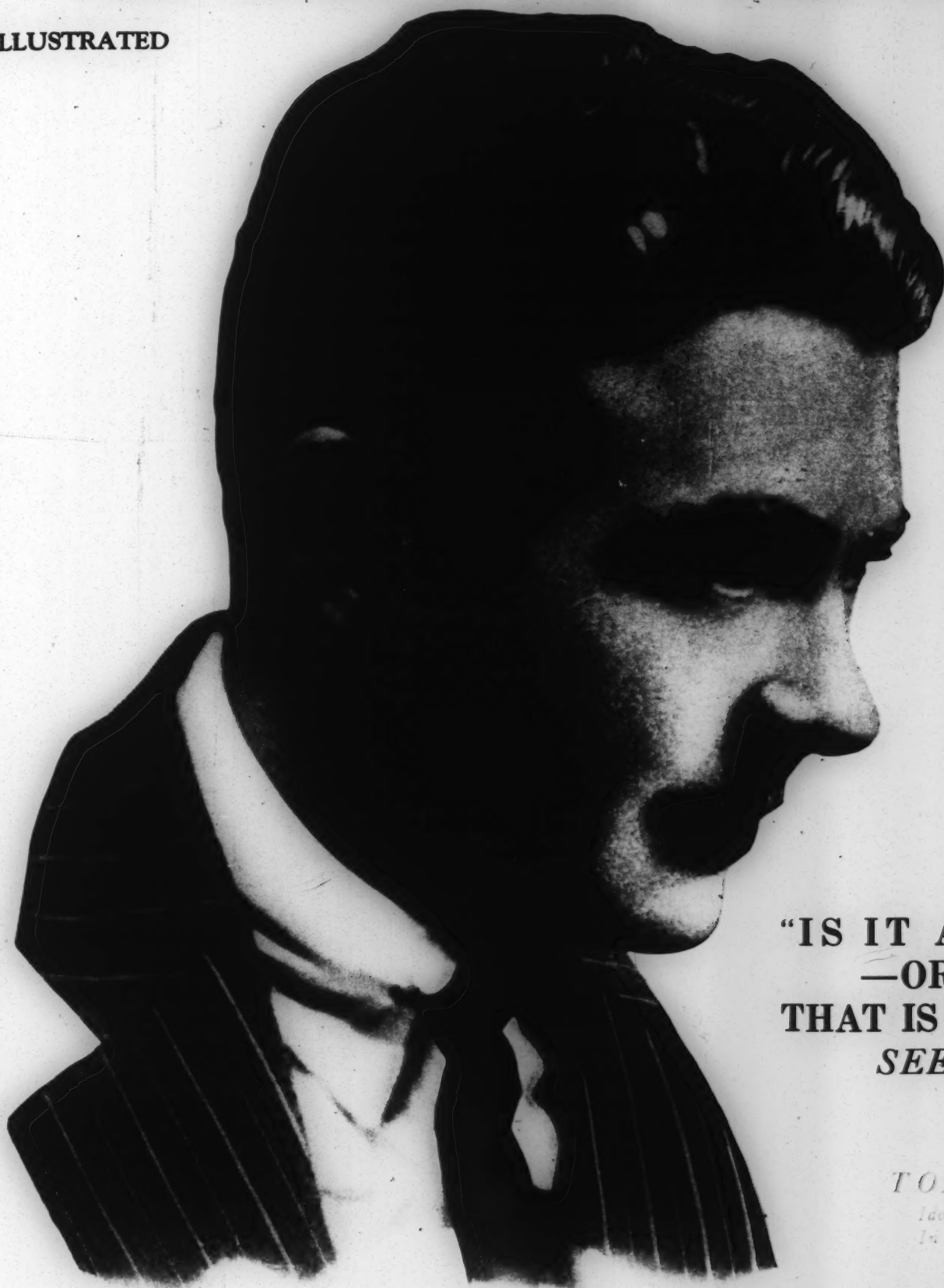
DRAMATIC MIRROR

APRIL 10, 1920

THE SCREEN AND STAGE WEEKLY

ILLUSTRATED

20c—EVERY FRIDAY



"IS IT A HOOLIGAN
—OR A GOAT—
THAT IS AT THE GATE"
SEE PAGE 677

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1639 Broadway, N. Y.

NEW YORK

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Qualified Composing and Lyric Staffs; free publication for every poem set to music. Free publication for original melodies found available. Writers of "Moonlight," "Pala," etc. Everyone a "Hit." Band and Orchestra arrangements a specialty. Every issue is backed by a money back guarantee. Send for our copyrighted booklet. Address: DEPT. DM., DENNIS B. OWENS, JR. INC., KANSAS CITY, MO. t.f.

artificial flowers

ARTIFICIAL FLOWERS Flowers for Stage and Orchestra. Botanical Decorating Co., 208 W. Adams St., Chicago, Ill. Write for Catalog H & T

FLOWERS ARTIFICIAL FOR ALL OCCASIONS United Flower & Decorating Co., 238 W. 48th St., N.Y.C.

beauty culture

FLESH REDUCING CREAM will reduce from three to five pounds a week. Sample jar with instructions. \$3.12 Tax. Leslie A. Goodell, Hotel Langham, Boston, Mass.—50-62.

REDUCE WEIGHT AND CORRECT THE FIGURE without Diet or medicine. We possess every device—Electrical & Mechanical—for successful treatment. Inspection invited. 56 W. 45th St., (4th floor). t.f.

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as the others on these two Market Places pages are **MAKING MONEY**

They would not be advertising—most of them on T. F.—unless they made money out of the Market Place. Fill in the lines below—tear this out—mail it to us at 1639 Broadway. It entitles you to a special trial offer of 13 times at 30c. a line less 15% discount.

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clothing

AARON'S Just opened the only Second-Hand Department Store in the World

OCCUPYING THE ENTIRE BUILDING AT 808 Sixth Ave., Bet. 45th and 46th Sts., N. Y. C. Wonderful Assortment of GOWNS, WRAPS, FURS REMARKABLY LOW PRICES

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Gowns, Wraps, Furs IMPORTED AND CUSTOM MADE FOR STREET AND EVENING To Sell or Rent REASONABLE PRICES MME. NAFTAL 69 West 45th St., N. Y. Tel. Bryant 670 t.f.

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TAMS COSTUMES of Every Description for Every Occasion—FOR HIRE—MADE TO ORDER 1600 Broadway, N. Y. The largest costuming establishment in the world. t.f.

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Charles Chrisdie & Co. Telephone 2449 THEATRICAL ESTABLISHED 1872 COSTUMERS Costumes Made to Order, for Sale or Hire. Everything for Moving Pictures, Amateur Theatricals, Stock Companies, Bal. Masque. t.f. 562 Seventh Ave., Bet. 40th & 41st St., N. Y. C.

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drama

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furs

FUR REMODELING Specialty of renovating fur garments. Prices as low as consistent with good workmanship. See our beautiful selection. A. H. Green & Son, 37 West 37th St., N. Y. Tel. Greeley 2210. t.f. CHAS. HORWITZ—21 West 35th St., N. Y. Estab' 1892. Fur Remodeling and Repairing equal to new at moderate prices. Expert workmanship. My line of Furs in advance styles now ready. t.f.

help wanted—female

WOMEN—Design fashionable Gowns for yourself and others. Designers get \$125 month up. Fascinating work. Sample lessons free. Write immediately. Franklin Institute, Dept. S. 902, Rochester, N. Y. t.f.

lamps

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THE MARKET PLACE

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Send four cents for postage
FREE Book 7th Edition
THE ART OF MAKING-UP
t.f.
ROCHESTER, N. Y.

organs

SEEBURG
THE WORLD'S STANDARD THEATRE ORGANS
Seeburg Automatic Solo Organs
Seeburg-Smith Unified Organs
The Right Organ for Every House
Personal Attention to Your Individual Requirements
SEEBURG PIANO CO Chicago

picture music

MUSICAL ACCOMPANIMENT OF MOVING PICTURES
The only book on this important subject
If you are one of those who would like to "play for pictures" but lack practical experience, this book will be of invaluable help to you. DR. REISENFELD, the greatest authority on Picture Music, endorses it. Fit yourself to earn a big salary. Good picture organists are scarce. Special price postpaid, \$1.00.
THE BOSTON MUSIC COMPANY,
26 West Street Boston, Mass.

scenery

Columbia Scenic Studio
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SCENERY

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Since 1886
WERBE SCENIC STUDIO
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Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor.
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KENNEL and ENTWISLE SCENIC STUDIOS

741-745 MONROE STS.
NORTH BERGEN, N. J.
Phone Union 5517 Near 42nd St. Ferry 44-25

DROP CURTAINS

FOR SALE OR RENT. Unique designs. Something original. Curtains of all kinds, to improve your act. BUMPUS & LEWIS, 246 West 46th St., New York City. Bryant 2695. t.f.

SCENERY and PLUSH DROPS FOR HIRE
Catalog AMELIA GRAIN Philadelphia t.f.

Scenery For Sale and Rent
I will be glad to call to see you. Tel. BRYANT 2670
MAURICE GOLDEN, 248 W. 46th St. t.f.

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slides

RADIO SLIDES

PATENTED
Can be written on a typewriter like a letter
Radio Mat Slide Co.
121 W. 42nd Street, New York City t.f.

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song writers

SONG WRITERS—I will compose a catchy melody and piano accompaniment to your poem and make one piano music roll of the same, all for \$12. Music rolls made in any quantities; send copy of your composition for price. Satisfaction guaranteed.
THE CHAS. J. PARKER CO., Lexington, Ky.

"Write the Words for a Song"

Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.

UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

song writers

DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers. 25c. Bauer Music Co., 135 East 34th St., N. Y. t.f.

stage lighting

STAGE AND STUDIO LIGHTING
APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Klieg Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

sweets

CHERI SUPER-CHOCOLATES assorted lb. box \$1.25, parcel post prepaid, insured. Best you ever tasted at any price or the box with our compliments. Cheri, Inc., 142 So. 15th St., Philadelphia. 52-64

tickets

Reserved seat coupon tickets dated and serial numbered. Roll tickets—stock and special wording—in rolls and folded. Also center hole punched for all machines. Book Tickets. Ticket racks. Ticket Boxes.
Send for Samples and Prices
THE ANSELL TICKET CO.
154 to 166 East Erie Street Chicago

Twenty-one Years Experience at Your Service
ROLL TICKETS
AUTOMATIC MACHINE TICKETS
Folded in Fives, Center Hole
RESERVED SEAT TICKETS
Write for Prices
ARCUS TICKET CO.
633 Plymouth Court Chicago

Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

TICKETS
COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f.

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of The Market Place is attested by the advertisements presented on these pages

trunks

Rebuilt Wardrobe Trunks, equal to new, half original cost. Get lifetime goods at wholesale prices. Redington Co., Scranton, Pa. 54-56.

wanted jewelry

I pay liberal cash prices for Diamonds, Pearls, Jewels.
LORENTZ, 65 Nassau St., N. Y. C.

PAYS CAPITOL CURIO SHOP
Highest Prices for Pawn Tickets—Diamonds and jewelry
1651 BROADWAY, at 51st STREET, N. Y. C.

ABSOLUTELY highest prices paid. What have you to sell? See TRIGGER first, 787 Sixth Ave., near 45th St., New York City. Pawn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, binoculars, laces; anything. t.f.

PROVIDENT DIAMOND CO.

Provident Loan Tickets. Diamonds, Pawn Tickets, Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.
598-7th Ave., Bet. 41st & 42d Sts. nr. Times Sq. Subway. Bryant 8737. t.f.

DIAMONDS and Provident Pawn Tickets Bought.
JACK'S CURIOSITY SHOP, 2 Lafayette Ave., cor Flatbush Ave., Brooklyn, N. Y. t.f.

wig makers

WIGS TOUPEES MAKE-UP
Send for Price List
C. SHINDHELM
109 W. 46th St., New York t.f.

ARTIFICIAL FLOWERS

Flowers for Stage and Orchestra

Write for Catalog H & T

Botanical Decorating Co.

208 West Adams Street
Chicago, Ill.

song writers

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." DENNIS B. OWENS, JR., INC., Kansas City, Missouri. 21-23

BARGAINS FOR ALL OCCASIONS
can be found by exploring these pages
for the many bargains offered

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FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using it. Rate 30c. a line with time discounts. 4 lines minimum space accepted.

stage lighting

STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street. New York City

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supplies

Powers No. 6-B Simplex Style S
slightly used at very low prices.
Mazda Lamps—National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. Phone Bryant 4116



PAULINE FREDERICK

Famous beauty of the stage and screen who is appearing in the great success in Goldwyn pictures. Her latest release is "The Woman in Room 13"

DRAMATIC MIRROR

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BROADWAY BUZZ

FROM LOUIS R. REID

THE news of it came with sudden force and yet it was not unexpected. It arrived with the grape fruit and coffee one morning last week. The relish of the grape fruit and coffee was delayed. There shrieked the headlines "Douglas Fairbanks Weds Mary Pickford". A fig for the German revolution. A fig for the dozen wars in Russia. A fig for the Turk and his fight to stay in Europe. There were the headlines "Doug Weds Our Mary". What did it matter how much strength Hoover gained in New York? What did it matter that Wood was the choice of South Dakota? What did it matter that McAdoo's friends were grooming him for the Presidency?



What did even a mere cyclone matter? Didn't the headlines shriek "Fairbanks Weds Pickford"? Men and women rode by their stations in the L and subway, absorbed in the exciting headlines from California—"Doug and Mary Married".

Broadway Primer (First Lesson)

Q. Is there a scarcity of chorus girls?

A. No.

Q. How do you come to that conclusion?

A. America imported \$10,000,000 worth of gems in February.

Maybe Actors Will Turn on the Critics, Too

The reporters who were assigned to the camps of the various baseball teams during their Spring training in the South have been rapping Babe Ruth hard for his slump in making home runs. Did Babe endure the criticism in silence? Indeed not. He told the reporters that they were not batting over .056 themselves in the authors' league.

The Failures Among

the plays are not as numerous this week. Only one attraction was announced for immediate production in London and Australia.

Down the Bay

the other day sailed Mr. Belasco, with a retinue of clerks and counsellors, bringing up the rear of the managerial invasion of Europe. Lee Shubert and Marcus Loew remain here, however, watching the census reports with a view to building new theaters in those cities showing a marked increase in population. Will we not soon have announcements of new Shubert and Loew houses in Washington and Cleveland? Answer: We will.

His Nose Knows

Headline in newspaper: "Anderson Scents Deal on Beer Bills".



Is the cable address of "The Ouija Board" at the Bijou — BIJOUJIA? Perhaps, BIJOUJIA is one who has attended a performance of the play—Are you a BIJOUJIA?

Then again, BIJOUJIA may be the new college yell of the Woods School of Melodrama—

We don't give a claque
For Marcin or Mack;
Since the day that we seed ya
Bijouija, Bijouija.

It Is the Aim

of this turret of truth and accuracy to give credit where credit is due—particular to those boys who have the passes to give out. Last week a cheer went up for Ed Wynn's novel advertising. This week the palm must be handed to the management of "Florodora" for enlisting the aid of the Police Department in cautioning the public about traffic regulations at the Century Theater last Monday night. M. Grenaker knows something of mob psychology. He gives a caution about a crowd, knowing that such a caution will bring a crowd.

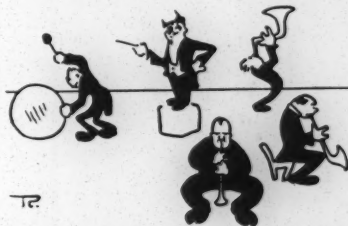
Ouija's Weekly Message

(Special from Spiritland)

There will be 18 spook melodramas presented between April 12 and July 1. Of these, 18 will be described on ashcans and billboards as being "better than The Ouija Board".

Harmony is the

watchword of the labor unions. But where will be the harmony if the musicians go on strike. They have the unique opportunity of being able



to fight without walking out. They can have a triumph of discords without leaving the pit. They realize they have the power to drive the public and the managers to the darkest despair.

You Are a Stranger

in town. You pick up a newspaper and scan the amusement column. Your eye hits upon a notice of the Ziegfeld Roof. You read it impatiently. "You Can Dance, Dine"—your heart leaps, you believe a fine climax is in store in another word beginning with D, you read on—"And Smoke."

The proofreaders union has been quite consistent in the case of "Florodora". In very few instances has it changed the name of the musical comedy to read "Floradora".

Sidewalk Secrets

Heard any day on Broadway between Forty-second and Fiftieth Streets:

(Young actor, who has yet to receive a film offer, boasts to his friend)

Coming or going, it doesn't much matter,

I want a good part in a play;
Give me a role that has plenty of chatter;

I'll do it all right—in my way.
Why, last year in 'Frisco, I was a sensation;

Here are my notices—fine;
I've done everything (even sang with Blanche Ring)

But at movies I do draw the line.
(Manager, alarmed at new producing conditions, protests to his friend)

I wish I could find a good play.
Some strong thing by Broadhurst or Smith,

I would like a fair reason to be active this season.

Where is Mack? Is he really a myth?

I'm sick of these amateur things,
Yet, what's a producer to do

When most the good playwrights put on their own plays

And seem to get 'way with it, too?

(Critic, who regrets the passing of the literary play, complains to his friend)

Reviewing the plays is most irksome these days—

Eight new productions a week;
Dramas of murder, of spirits, of sex

—when it's
Fancies by Barrie I seek.

Galsworthy, also, and Schnitzler and Shaw

Are not represented this year;
The style must soon stop or there'll

be a great flop
In playhouse attendance—I fear.

One glance at the newspapers these days reveals the fact that there is something rotten in the state of Denmark.

Has a Suspicious Similarity to "The Purple Mask" in Which Mr. Leo Ditrichstein is Appearing

Berlin (Special Cable Dispatch to the New York World) "Robber Baron" Hoelz who is terrorizing the Vogtland industrial region in Saxony, has just pulled off another amazing exploit. He issued orders for all the leading manufacturers of Plauen to meet him in the principal part of the town. His programme had as its principal feature the peremptory demand that the big manufacturers raise a fund and pay him 100,000 marks (normally \$20,000) weekly for the upkeep of his Red Guard. He got his first instalment of 100,000 marks.

Mr. Cohan Started the Habit

And now comes John Murray Anderson with his dig at the managers. In "What's in a Name" one hears this lyrical bit "I'm a most unwilling ham, who has to work for Dillingham."

Who Knows But

that Victor Herbert's musical rivals, jealous of his success this season in having three musical comedies produced, established the music school next door to his house. If such were the case it must be said they were not especially careful, as Mr. Herbert reported the school to the police and the Board of Health for practicing on various instruments from 8 A.M. to 8 P.M.

All Is Not Gold

that glitters at Palm Beach. There is the flash of Irish eyes, reflected in that civil war—Croker Versus Croker. The anger fairly burned up the front pages of the papers.

From One Pocket to Another

Mr. Frazee invested profits from his theatrical enterprises in the Boston American League Baseball Club. And now he has invested his profits from the baseball club in the purchase of the Harris Theater.

If You Have Seen

"The Gold Diggers" you have with fine Broadway authority resented the Belasco-Hopwood picture of the chorus girl—a superlatively smart figure who leads a dog down Fifth Avenue in the morning. "She's not like that at all," you've said to yourself.

The other day we happened to be on the Avenue with Frank Wiltach,



press representative of the Winter Garden. Time 11.50 A.M. A dashing girl leading a waddling Pekinese passed us at Fiftieth Street. "Look", we said to Frank, "there's one of Belasco's gold-diggers." Frank took a sharp glance at her. "Belasco's!" he shouted with pride, "she's one of ours."

What Has Become

of the old-fashioned press story that announced a chorus girl as being convent-bred? It has been revived. It appeared in the Sun last Sunday.

An Epidemic of Marriages

has seemingly hit the "Adam and Eva" company at the Longacre Theater. Following closely upon the announcement of the secret marriage of Otto Kruger to Sue MacManamy last September, Jean Shelby, appearing in an important role, has handed her resignation to Comstock and Gest, giving her approaching marriage as the reason for withdrawal.

They're wearing 'em very short this Spring.

JOSEPH SANTLEY—Popular Player of Youthful Roles

HERE are many reasons why the theater-going public likes Joseph Santley. After a chummy, chatty contact with the young man who at present with his charming wife, Ivy Sawyer, is in vaudeville with one of the most pretentious acts that phase of amusement has yet seen, we don't blame Mr. and Mrs. Public for thinking so well of him. He deserves everything that has been said about him. And when the public is saying a good word for Joe Santley it is also saying the same thing for Miss Sawyer.

Joseph Santley is heart and soul in his family. He is the proud father of a two-year-old son. He is equally interested in his stage work. Any one who doubts that this Santley chap is energetic should watch him in action in the present offering where he and Miss Sawyer are on the go as fast as lightning for thirty-five minutes.

And We Have Santley's

word that it doesn't seem like work. "I don't regard it as work," he says. "Perhaps that is due to the fact that we get so much enjoyment out of it; isn't it so?" (this latter to Miss Sawyer who sat patiently by waiting for Joseph to take her out for tea, as it was late afternoon and Miss Sawyer being an English girl has never forgot her taste for tea). She nodded a cheerful assent to his question.

"There may be some who achieve success and greatness on the stage without hard work but I guess they don't last long. Nowadays no matter who the star is or what prominence he may have attained, you'll find that the success came from hard work," continued Santley, "and our plans for the future are crammed with ideas that call for nothing but work and more of it.

"In putting this act together, arranging for its equipment, layout, wardrobe and complete stage presentation we (the "we" also includes Hassard Short, who helped Santley produce it) encountered many obstacles and barriers of discouragement but the fact that it has been solidly booked by the vaudeville powers and regarded as a 'standard' of its kind makes us feel satisfied that our efforts to offer something away from the stereotyped have not been in vain.

"As Miss Sawyer and I are under contract for a new musical comedy next season with Charles B. Dillingham and also have arranged to sail for London to visit Miss Sawyer's home, we can only remain with the act twelve weeks, starting April 4. When our time is up, another 'team' will be substituted and the turn sent through the west. We have been encouraged, that is Mr. Short and myself have received assurance, that another big act of a similar nature can be used next season and it may be that we will produce it."

Santley Likes Vaudeville

and when any disengaged time bobs up and he and Miss Sawyer are not appearing on the legitimate musical comedy stage he immediately arranges for a vaudeville tour and if his time is limited he does not let that deter him from working his head off, and expending real money that runs into four figures, standing a gamble and nothing more—any way until the

In Vaudeville for Twelve Weeks—The Head of a Happy Family—Plans Summer Trip to Mrs. Santley's Former Home in England

vaudeville public has shown its approval.

"This act we have at present was a gamble in more ways than one. But Mr. Short was willing, Miss Sawyer was willing, and I echoed the thing from the start. But for a time the result looked vague and dubious. I am glad to say that the booking men have reached a salary agreement with us and that the act is solidly booked.

Our Plans Now Set

have us playing twelve more consecutive weeks in vaudeville when we will sail for Europe, taking passage Saturday, July 3, on the Adriatic for London, going back to Mrs. Santley's old home; Mrs. Santley has been away from there for the past four years. It will be our intention to return by fall to start rehearsals for the new show that Mr. Dillingham will produce, which will have Joseph Cawthorn as the star comedian, and which we understand will start re-

hearsals about the first week in August.

"It may be a hurry up call for the return trip, but we have high hopes of spending enough leisure time in London to enjoy a little vacation as well as get in shape for the stage season back here."

At this juncture the MIRROR man broke into Santley's remarks long enough to say that the New York theater-goers had almost forgotten that Miss Sawyer was an English woman, but Miss Sawyer jocularly added that she was and was born in London but that she had been over here for such a long period that the impression had become rather general that she was American born. She loves America and she loves London, too.

The Santleys have a home at Great Neck, Long Island, and are wrapped up in that splendid little blue-eyed Joseph Sawyer Santley. But they look

forward with keen, pleasurable anticipation to the London trip. The baby will, of course, go too.

There Appears to Be

a lot of true, homespun, wholesome sincerity about Joseph Santley that cannot be denied either on the stage or off. This was true last week when Santley, suffering with a cold that almost floored him completely by the middle of the week, went straight at his work—and hard work it is—and did his best, his level best so that the audience might not be disappointed.

Santley said: "In regard to your question about appearing in motion pictures, I shall surprise you no doubt with the statement that I appeared in the films some years ago, I worked for the Kalem company at a time when the players wore big black beards and never told the outside world who was behind the facial disguises.

"I doubt whether the pictures will ever 'get' Miss Sawyer and myself, unless the money is right. The way I have figured it out is simply this: I have always been able to command a good salary for stage work whether musical comedy or vaudeville and keep working all the year round. To make a play for pictures might not turn out as we might anticipate. I have always desired to do picture work but always found sufficient stage work to keep me busy without making the film plunge. However, one can never tell just when, where and how soon the picture bug will get one, and we may be there before we know it. Several times I have come close to arranging for a picture contract but a difference in the money has always sidestepped the proposition.

"You ask me what branch of amusements I haven't been in. Well, to tell the truth I have never appeared on a Chautauqua platform or traveled with a minstrel company. I was blacked up once to be sure, but never with minstrels. It was in stock, out in Indianapolis, when 'Wildfire' was produced and I was cast for the role of the negro jockey.

"I might have been a merry burnt-cork artist but for a twist of the cards of Fate. The players' strike was on when we were in Chicago. The Actors' Equity was arranging to give a big minstrel show in Chicago and I was to have been one of the stage darkies when the strike was ended and the show was never given.

"I Like Vaudeville

and I like musical comedy and while I am not a great dancer, nor a great singer, nor a great actor I try to put forth my best efforts to please whether working alone or with Miss Sawyer. For twenty-six years to be explicit I have been on the stage and all that time I have tried to climb as far as I could by working, concentrating and giving the stage the best there was in me."

As Mr. and Mrs. Santley went along Broadway chatting merrily about odds and ends and the rain drizzled rather gloomily overhead we could not but draw an inward calculation that a stage couple as unaffected, modest and devoted to each other as Joseph and Ivy were, should continue through both professional and domestic life drawing down nothing but success and happiness.



Joseph Santley, Ivy Sawyer and young Joseph Sawyer Santley in a scene in their domestic drama "At Home"

IS IT A HOOLIGAN —OR A GOAT— THAT IS AT THE GATE?

BY AN OLD EXHIBITOR

GEORGE JEAN NATHAN, one of the editors of *Smart Set*, has desisted for a moment from his usual occupation of throwing mud at the stage to bestow the same attentions upon the screen in an article entitled, "The Hooligan at the Gate." While his adjectives are so lurid that the manager of a one ring circus would sign him as press agent on the spot, the whole article shows such ignorance of the film situation that it is ludicrous.

Here is the first laugh. Mr. Nathan declares that "motion pictures are controlled in the overwhelming main by the most ignorant social outcasts, by the spawn of push cart immigration, by hereditary toothpick suckers," etc. E. F. Warner, head of the *Smart Set* Company, is interested in the Hampton productions and a number of others. Surely Mr. Nathan did not intend to include Mr. Warner in the above statement! And if Mr. Warner believes that Mr. Nathan is right in his conclusions, why is Mr. Warner still in the film business?

The charge of corrupting

Public Taste

which Mr. Nathan brings against motion pictures, may possibly have been due to the fear that the screen would affect the circulation of "The *Smart Set*," "Parisienne" and "Saucy Stories," which are all headed by Mr. Warner. Magazines like "The Saturday Evening Post" go serenely on their way undisturbed by the films and with a constantly mounting circulation, but as this answer to Mr. Nathan should gain "The *Smart Set*" a few subscriptions at four dollars apiece, he should be duly grateful.

The Censors

are constantly upon the alert to suppress anything objectionable in motion pictures, but the stories in Mr. Warner's magazines are a great deal worse trash than any picture producer could get away with and do more harm in degrading the tastes of the public than pictures could possibly accomplish.

If the public has been degraded by the motion pictures of the present day, which I do not believe, it is not the fault of the film people. The blame rests with stage plays, novels, and stories purchased from high class magazines. An overwhelming percentage of film material comes from these sources. High prices are paid for stories and in many cases the amounts paid have reimbursed theatrical producers and magazine publishers for the amounts invested.

For Obvious Reasons

many of the stories in "The *Smart Set*," "Parisienne" and "Saucy Stories" could not be considered for picture presentation. The disapproval of censors is not to be considered lightly. "Commercial motion picture producers" dislike to lose fifty or a hundred thousand dollars because a film has been marked unfit to be shown.

The courageous Nathan pays his

respects to David Belasco, Arthur Hopkins, Edgar Selwyn, Morris Gest and A. L. Erlanger, declaring them to be among the few fearless managers left to combat the invasion of the awful movie producers who are determined to sweep from the stage all plays not adapted for subsequent motion picture production. These men Mr. Nathan crowns with the laurel of idealism. Again he stubs his toe. All of the managers named by him are able, successful men, with keen eyes on the box office, and their productions invariably return a handsome profit, wherein they seem to be in the same class with the film men Mr. Nathan denounces.

The reason for motion picture interests entering

The Theatrical Field

seems to be well known to everyone except Mr. Nathan. The motion picture rights for stage plays have risen to almost prohibitive figures. Film men have been forced to take this step and to date their entrance into theatricals has caused no ill effects.

It is possible to buy most of the New York theatres, if one has the purse of a Morgan or a Rockefeller, but how in the name of Pete can the public be induced to enter a theatre unless plays are provided which appeal to them? Certainly plays which are

Good Picture Material

are not always adapted to the stage and the temptation to offer a play which might necessitate the "Standing Room Only" sign will be greater than the desire to make a production which would limp along for a few weeks for the sole purpose of capitalizing its run when it is later produced in motion pictures. And bear in mind that the theatrical ventures in which motion picture men have embarked have been under the supervision of theatrical experts.

George Jean Nathan declares that if he can be shown one film man who would take a chance on anything that didn't promise a fifty per cent. profit he will roll a wienerwurst with a mustard ladle from Arrowhead Inn to Eberlin's. In what way are they different from theatrical managers, George? You ought to know that the life of a film is short and the profits made in a few months. In theatricals a play may turn in dividends for many years. Take

"Ben Hur" and "Way Down East"

for instance. But the motion picture producers are entering the theatrical field and I have a hunch that soon several of them will put on productions that will not promise a fifty per cent. profit. So have your ladle and wienerwurst ready, George. You'll need them.

George Jean speaks of Hauptmann, Rostand and Galsworthy as though the works of these playwrights were

seen regularly in New York theatres. "Justice," by Mr. Galsworthy, made a fine impression in New York, but it would hardly have been shown except as a vehicle for John Barrymore. Hauptmann and Rostand have not been seen in New York in years. Why, the motion pictures have done better than that! During the years covered by Mr. Nathan the screen has shown "Les Misérables," "The Doll's House," "The Blue Bird," "Resurrection," "Romeo and Juliet," "The Merchant of Venice," "The Tale of Two Cities," "Cymbeline," "Tannhauser," "The Scarlet Letter," "Camille," "The Man Without a Country," "The Lady From the Sea," "Vanity Fair," "A Tale of Two Cities," "Madame Butterfly," "La Tosca," "Macbeth," "King Lear" and many others too numerous to mention. As motion picture men have produced these plays upon the screen they will hardly have any objection to showing them upon the stage, so George Jean Nathan had better keep his wienerwurst handy.

This Amusing Attack

upon the screen is so utterly lacking in facts that it is a shame to demolish George's arguments. He asks if Shaw's plays would be produced should motion picture interests control the stage, citing "Fanny's First Play" and "Caesar and Cleopatra" as examples. The best answer to this remark is that Mr. Shaw recently announced that he was offered a million dollars for the motion picture rights to his plays which proves that the picture people appreciate his value and the insinuation that the motion picture people would attempt to bar his plays from the stage because they were not adapted to the screen is so ridiculous that there is no necessity to waste time arguing about it.

Mr. Nathan enumerates other plays which he classes as impossible moving picture material and asks if film men would accept them for stage production. Most of these plays are by writers who have already had plays produced upon the screen and if they choose to hold material for higher prices that is their own concern. Incidentally a number of these plays have not been seen in New York in many years. You can't blame the picture people for that, George Jean.

Would the film men, in control of the theatre, produce Tarkington's "Clarence" and Miss Butler's "Mamma's Affair"? asks George Jean. I'll say they would! Don't you know, George, that both of these plays are excellent picture material. The picture rights would be snapped up in a minute if they could be obtained. If you consider "Clarence" and "Mamma's Affair" to be the right kind of plays for the theatre, don't worry about the film men, for these are just the kind of plots they like. And keeping on the same subject, George, did you know that "Seventeen" by Booth Tarkington, was first produced as a motion picture? Yes, and made a great success. Adolph

Zukor, whom you affect to despise, was artistic enough to decide to produce this story and he had sufficient faith in the public to believe that it would welcome a story of clean-minded people. And the public did! Perhaps the picture success of "Seventeen" induced Stuart Walker to produce the story upon the stage.

You also pay your respects to Samuel Goldwyn. He also was foolish enough to secure the rights to Booth Tarkington's "Edgar" stories, which are being produced in California under the supervision of the author. "Edgar" is just a plain American boy. Sad to relate the "sex" atmosphere, featured conspicuously in certain hectic magazines, is conspicuously absent in these stories, but the good, honest people of this country will enjoy "Edgar" when they see him on the screen and they are the only ones who ought to be considered anyway.

Mr. Nathan's criticism of writers and directors is clumsy to say the least. The best brains in the country are engaged in the production of films. To name them would be a useless waste of time. Everybody knows them, even George Jean himself, who makes much of the fact that many of these men have worked their way up from lowly beginnings and holds that as a reason for scorn. Two men who also started life in lowly surroundings were the founder of the Christian religion and Abraham Lincoln, the Great Emancipator. Does he hold them too, in scorn? America is a land of democracy. Snobs are held in contempt. Does Mr. Nathan wish to be placed in that class?

In all your arguments, George Jean Nathan, you have never taken

The Public

into consideration—nor do you in your review of current plays—and the public is the factor that settles the matter one way or the other, although you do not seem to know it.

Motion picture companies, theatrical firms and magazines are dependent upon the public's judgment and that judgment is invariably in favor of clean entertainment. The most successful pictures, plays and magazines are those which cater to the best ideals of their patrons. Salacious ideas may attract the patronage of a small morbid minority, but, even in a commercial sense, it pays to be clean. Suggestiveness, however, has a better field in magazines than in pictures or plays. Few people would care to be seen going into a theatre showing a notorious play or film, but suggestive magazines can be bought in stealth and read at home in shame-faced secrecy.

Mr. Nathan's article suggests the thought, Were any of Nathan's stories ever rejected by the picture people? Were any of Warner's pictures refused by the film companies?

In conclusion, George Jean Nathan, what do you think of "the magazine hooligans," who are attempting to destroy the best traditions of literature? Why not assail them? Or would it be a boomerang?



CLARA KIMBALL YOUNG

*Beautiful star of the screen who has added
many admirers to her list through her work in
"The Forbidden Woman," produced by Equity*





JEAN PAIGE

A charming leading woman in Vitagraph pictures for whom an early elevation to stardom is predicted

THE NEW PLAYS ON BROADWAY

"FLORODORA"

New Sextette in Pretentious Revival Begins Its Conquests

Musical Comedy in Two Acts. Book by Owen Hall. Lyrics by E. Boyd Jones and Paul Rubens. Music by Leslie Stuart. Staged by Lewis Morton. Musical numbers staged by Allen K. Foster and Lewis Hooper. Scenery by Watson Barrett. Costumes designed by Cora MacGeachy and executed by Mode Costume Co. Dresses and hats of Miss Kelly, the Sextette and Hello People by Joseph. Men's costumes by Brooks Uniform Co. Revived by the Messrs. Shubert, at the Century Theater, April 5.

LeandroNace Bonville
Frank Abercoed.....Walter Woolf
Anthony Tweedlepunch.....George Hassell
Cyrus Gilfain.....John T. Murray
Lady Hollyrood.....Christie MacDonald
Angela Gilfain.....Margot Kelly
Captain Arthur Donegal.....Harry Fender
ClaireDama Sykes
BereniceDorothy Leeds
MabelFay Evelyn
LucilleBeatrice Swanson
AliceMarcella Swanson
DaisyMuriel Lodge
DoloresEleanor Painter
JuanitaIsabelle Rodriguez
Valeda.....Muriel De Forrest

"Well, sir, I remember," said the old clubman, as he sat watching the passing throng on Fifth avenue the morning after the revival of "Florodora" at the Century Theater, "when 'Florodora' swept the nation. It was all due to its sextette—pretty girls they were, too—and some very sprightly music of a typical London flavor. Since I saw it at the Casino new ideas in musical comedy presentation have been created, a new generation of playgoers has appeared, new styles of music have come into being.

"I didn't believe I could catch the old appeal. I was afraid I was to be another Conrad in quest of his youth. I dreaded lest I fail to feel a sentimental sadness upon hearing again *Tell Me Pretty Maiden* and that glorious waltz, *In the Shade of the Shell'ring Palm*. Well, sir, I was agreeably surprised. I did get an old-time thrill. The music haunted me just as it used to, and the sextette exerted the same old appeal.

"And I want to tell you that I could have been witnessing 'Florodora' for the first time and obtained just as much pleasure from it. It was like a chapter out of an old novel that had stood the test of time—refreshing and fragrant after a series of hectic stories. And its music seemed dainty and demure after the jazz and shimmy and blues of the last few years. It made me glow. It also made me indescribably sentimental. I reflected on the youths and maids of yesterday who had danced to its waltz and who had believed that all the world was theirs as they sang its romantic strains on moonlight nights."

"How does the present cast compare with the original one?" I asked.

"In some respects the present company is far superior. *Eleanor Painter* brought a splendid voice to the part of Dolores. I have never heard better singing outside of grand opera than her solos. And she acted the part vividly. *George Hassell* played the role of Tweedlepunch with a sort of Shakespearean bombast, making grotesquely funny a character that

"Florodora" Takes New Lease on Life —Ed. Wynn Ushers in Summer—"Lassie" a Pleasing Musical Comedy —"3 Showers" Comes to Town

would otherwise have been quite boresome. And a sense of burlesque prompted him to make-up in close resemblance to William Jennings Bryan.

"Then, as Lady Hollyrood, there was *Christie MacDonald*, who used to be one of my favorite soubrettes, appearing as chic and dashing as of old. *Walter Woolf* gave a manly presence to the part of Abercoed, and sang with vigor and clarity the old waltz. *Harry Fender* did well as a British officer out of uniform, and *John T. Murray* was agreeable as the villainous impostor.

"The sextette was composed of very pretty girls—the prettiest—unless I've lost my eye for beauty—being the second and third from the left and the first from the right. I believe their names were *Fay Evelyn*, *Marcella Swanson* and *Dorothy Leeds*. These girls possessed the most poise and grace and animation which added to their natural beauty gave them special significance even in the ensemble.

"As a vivid contrast a sextette dressed in the flowing trains, the long black gloves, the large black hats and the pompadour coiffures of twenty years ago also appeared, singing to their six escorts, dancing their little steps and nodding jerkily at the audience. And then a group of children imitated the antics of their elders in a sextette fashion and were recalled time and again.

"Let me say a word for the beauty and elaborateness of the production itself. The *Joseph* costumes were strikingly attractive. *Mr. Barrett's* scenery was effectively impressionistic. The chorus was selected with an eye to pulchritude—almost too much an eye for the sextette to stand out in marked contrast. And for good measure the score was enriched by *Mr. Stuart's* ingratiating *Hello People* number from 'Havana' and *Come to St. George's* from 'The Belle of Mayfair'.

"As a first night, the revivals surpassed anything I have seen since the Weber and Field reunion, and I've been going to the theater in New York since Hector was a very tender canine."

LOUIS R. REID.

"ED. WYNN CARNIVAL" Comedian Makes Hilarious Debut as Producer

A two-act entertainment with dialogue and some songs by Ed Wynn. Staged by Ned Wayburn. Costumes designed and made by Schneider and Anderson. Presented under the business management of B. C. Whitney at the New Amsterdam Theater, April 5th.

Principals: Ed Wynn, Lillian Fitzgerald, Richie Ling, Lillian Durkin, Henry Regal, Simeon Moore, The Meyakos, Frank Ridge, Fay West, Earl Benham, Marion Davis, Trixie Jennery, Evan-Burrows Fontaine, Ray Miller's Black and White Melody Boys, Herbert Russell.

There is another hat in the ring. *Ed. Wynn* is a revue producer. And anyone who was present at the New Amsterdam Theater Monday

night when he dashed his chapeau into the circle, will tell you that he is a formidable rival to all his colleagues.

To be sure his Carnival has not the allure of beautiful femininity that characterizes Mr. Ziegfeld's Follies, nor the art nouveau beauty of the John Murray Anderson opera, nor the agile capering of George White and his associates, nor yet the spectacular sumptuousness of Mr. Shubert's Winter Garden shows. But it has one thing that none of those gentlemen has, and that is—*Ed. Wynn*.

He is a veritable three-ring circus, in himself—clown, ringmaster, ballyhoo, and all. That he has a group of clever entertainers about him, in no way dims his glory. He wrote the Carnival, he composed the Carnival, he produced the Carnival, he is the Carnival.

Surely few actors have ever been greeted by the ovation that he was given at his premier, and certainly no other actor in the world would have received it as he did. Weary with bowing and smiling, he stretched himself comfortably on the floor with head in hand a la Cleopatra, and waited until order was restored.

Which of course has nothing to do with the Carnival itself. In its final analysis, the Carnival is all to the B. F. Keith. There is first and foremost, *Lillian Fitzgerald*, one of the cleverest comedienettes that ever trod the boards of the two-a-day. There are also *Regal and Moore*, breath-taking acrobats, there are *Ray Miller's* Black and White Melody Boys, with their illusive jazz; there are the three *Meyakos*, versatile Japanese youngsters; there is *Trixie Jennery* with her nimble feet; there is *Evan-Burrows Fontaine* who contributes an Egyptian dance and reveals her well known beauty in a scanty bit of raiment; there is *Marion Davis* who sings some interpolated songs with charming gusto; and a host of other various and sundry types of theatrical virtuosity.

But when things begin to grow dull as all things do at times, it is *Wynn* who pops up and everything is happy again; when banality is on the verge of conquering the day, a quip from the master of ceremonies and all is well. Dullness and banality have no terrors for him, for to paraphrase Mr. Kipling, he's a better man than they are, *Mr. Wynn*.

From the first curtain (literally the curtain which bears a typical printed screed) to the final exit from the theater when the maestro stands in the foyer bidding the "customers" good night, a visit to the Carnival is one long laugh. And in these days of bolshevism, presidential primaries, rain, spiritualism and other kindred annoyances, who can ask for more?

JOHN J. MARTIN.

"LASSIE"

Pleasing Scotch Musical Comedy Comes to Town

Musical Comedy in Three Acts. Book and Lyrics by Catherine Chisholm Cushin. Music by Hugo Felix. Staged by Edward Royce. Scenery by William Kellam. Costumes by Schneider-Anderson and Brooks Uniform Co. Produced by Lassie, Inc., at the Nora Bayes Theater, April 6.

LilyMiriam Collins
Mrs. McNab.....Louie Emery
WinkieColin O'Moore
SandyRalph Nairn
Jean MacGregor.....Alma Mara
MacGregor.....Percival Vivian
Meg Duncan.....Molly Pearson
Kitty MacKay.....Tessa Kosta
Lieut. The Hon. David Graham
Roland Bottomley
Philip Grayson.....Carl Hyson
Lady Gwendolyn Spencer-Hill
Dorothy Dickson
Lord Inglehart.....David Glassford
Mrs. Grayson.....Ada Sinclair
RobbinsRobert Smythe

The air was a bit thick with Scotch at the Forty-fourth Street Theater last Tuesday night. Not the kind you mean. Oh Haig and Haig no. The atmosphere was all on the stage and in the rear of the theater. It was a big night for the Scotch. They have joined the league of nations that have pushed their frontiers into musical comedy.

The occasion was the musicalization of "Kitty MacKay," a Cinderella comedy that flourished some years ago. Under its new name, "Lassie," it is a neat, and for the most part sweet little thing, daintily staged and buoyantly acted. And the music enhances its original values immensely. Mr. Felix's score offers a nice variety of ballads and waltzes with here and there a suggestion of the folk songs of the Highlands. And though the period is the Sixties with their hoop skirts and heavily-carved furniture he has managed to convey the future dominant note in music—syncopation—in a well delivered number about family skeletons.

The piece throughout remains in its proper atmosphere. Not once is there any intrusion of vulgar and commonplace characteristics of modern musical comedy. It tells its little story and sends its audience to the elevators in an agreeable frame of mind. However, it is necessary to record an engaging bit of propaganda at the end. As soon as the final curtain falls a bagpipe band in the rear of the theater plays martial music with a gusto that is quite irresistible.

The cast handled well its "ayes" and "kens" and "dinnas." Not once was there a slip into Irish or Welsh or Broadway English. *Tessa Kosta* sang with a good deal of skill and expression the part of Kitty MacKay, who goes to London to become an heiress only to return to Juniper Green when clouds appear in the skies of romance. Kitty, of course, wins her high-born English man in the end. Her sweetheart was acted with dignity and sincerity by *Roland Bottomley*, who also displayed a good baritone in a couple of songs. *Molly Pearson* characterized well the part of Meg. *Louie Emery* gave a vivid sketch of a shrewish housekeeper, while *Colin O'Moore* brought a familiar Irish tenor to the part of a village half-wit. *Miriam Collins* was a pretty—and never blue—belle, and *Dorothy Dickson* and *Carl Hyson* danced in their pleasing and picturesque manner.

LOUIS R. REID.

"THREE SHOWERS" Tuneful Music May Save This Comedy from Falling from Grace

Produced by Mr. and Mrs. Coburn. A comedy with music. Book by William Cary Duncan. Lyrics and music by Creamer and Layton. Initial New York presentation at the Harris Theater April 5. Col. John White.....Walter Wilson Anna Mobberly.....Vera Ross Roberta Lee White (Bob) Anna Wheaton Ray White.....Edna Morn Willie Mobberly.....Andrew Lawlor, Jr. Peter Fitzhugh.....Paul Frawley Hudson Gatling.....William Winter Jefferson Rastus (Red) Redmond Reynolds

Lynn Starling
Riley.....Wilbur Cox
To use a wrynecked metaphor "Three Showers" is as thin as tissue paper as far as its plot is concerned but its music is above the average and may keep the new "comedy with music" from being interred in the cemetery of obscurity. And then there is Anna Wheaton. This sweet-mannered, likable, charming young woman was as refreshing as an April shower and throughout the piece her cleverness and daintiness radiated.

The Coburns have done well in a way with a piece that does not call for any great show of costuming elegance yet has a simplicity and a charm through its entrancing music that may keep it at the Harris until dog days are here. And then again it may not for the box office is the gauge and there is doubt whether "Three Showers" will prove the lasting success anticipated.

To Messrs. Creamer and Layton (colored writers) goes the palm of

credit for such bully numbers as *Open Your Heart*, sung engagingly by Miss Wheaton who also registered impingingly *If, And and But* (a spicy, satirical lyrical affair) and *Dancing Tumble Tom* with Miss Wheaton making this lively number stand out as one of the brightest musical moments of the production.

A negro quartette sang effectively. Edna Morn was pleasing in a minor role. Vera Ross is the prima donna and has a strong vibrant voice, scoring with *Love Me Sweetheart Mine* and *Baby Lamb*. Walter Wilson, William Winter Jefferson and Paul Frawley were the principal males, Wilson working hard to make his role stand out and having a number, *I'll Have My Way* that was well received. Frawley's voice was also heard to advantage in duets with Miss Wheaton. A distinct hit was scored by Starling and the negro warblers with *They Raised Everybody's Rent But Katie's*. MARK VANCE.

"OUI MADAME"

Victor Herbert Operetta in Philadelphia

At the Philadelphia Theater, inaugurating the new policy of intimate musical comedy on the order of the London Gaiety shows, the opening production is "Oui Madame," with score by Victor Herbert, lyrics by Robert B. Smith, and book by G. M. Wright, featuring Georgia O'Ramey.

A clever company of twenty-two—plus Harry Kelly's *Lizzie*—put over this merry little show with plenty of dash and go, and at such close proximity to the entire audience (of about 300) that one feels almost personally acquainted with these delightful entertainers by the final curtain.

The story is brief. Dick Sheldon and his pretty bride are entertaining a group of artistically ambitious girls. In order to fool Dick's mother and sister they persuade the new janitor of the apartment to pose as a fictitious Colonel Hutt. Pansy, the cook, who is "just like one of the family" discovers the janitor is none other than her beloved Steve who threw her over five years before. As Colonel Hutt, Steve insists that he is the twin brother of Pansy's sweetheart, but she disproves the statement by disclosing a tattooed mermaid on his leg.

Georgia O'Ramey is vastly amusing as Pansy, and with Harry Kelley as the janitor, they carry the entire comedy themselves. Their burlesque of a pair of cabaret performers brought down the house. Vinton Freedley, a talented Philadelphia youth, was pleasing as Dick Sheldon. Dorothy Maynard as his wife sings agreeably. Glenn Anders showed a pleasing personality and good looks in the part of Jerry. The dancing of May Thompson and John V. Lowe was excellent and all too brief. The chorus, notable for good looks and graceful dancing, all had speaking

parts. The play was staged by Herbert Gresham, dances by Julien Alfred. Produced by Alfred E. Aarons.

Victor Herbert's score, oddly enough, contains no outstanding hit. But the music is tuneful and quite in keeping with the story. The best liked numbers were "The Wooing of the Violin," "Where Were You?" "Play Me Something I Can Dance To," and "When You Know Me Better."

A notable feature was the novel programs fashioned like dance-orders with pencil attached, and a space for taking notes. D. CONN.

Georgette Cohan Resting

Since her arrival from London, where she appeared in the big production of "Peter Pan," Georgette Cohan, daughter of George M. Cohan, has been taking things easy and "seeing" New York with her happy father as her personal chaperone and guide. There is no time set for her appearance in a new play under her father's management as she is going to enjoy a good long rest this summer and have an uninterrupted visit with her daddy.

"Sign on the Door" in London

A. H. Woods has closed his option on the English rights of "The Sign on the Door," and will produce the piece in London under his own management early next season.

BROADWAY TIME TABLE—Week of April 12th

Play	Principal Players	What It Is	No. of Times	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	141	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	Delightful dime-novel play	113	Cohan and Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	Well acted light comedy	238	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
Apple Blossoms	John Charles Thomas, Wilda Bennett	Opera by Kreisler	211	Globe	Bway & 48th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	Vastly amusing revue	89	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Beyond the Horizon	Richard Bennett, Helen Freeman	Drama of misdirected loves	66	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Blue Flame	Theda Bara	Fourteenth Street melodrama	32	Shubert	West 44th	Eve. 8.20 Mat. W. & S. 2.30
The Bonehead	Edwin Nicander	To be reviewed	49	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Breakfast in Bed	Florence Moore	Boisterous farce	81	Eltinge	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	209	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	240	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.20
Declassee	Ethel Barrymore	Brilliant play and playing	201	Empire	Bway & 40th	Eve. 9.30 Mat. W. & S. 2.30
East is West	Fay Bainter	Chinese Peg o' My Heart	565	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn	Reviewed in this issue	8	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	131	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
Florodora	Christie Macdonald, Eleanor Painter, George Hassell	Reviewed in this issue	8	Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.15
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	237	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Grand Opera	Repertory	Repertory	381	Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
Happy Days	Hippodrome show	Panorama with a thrill	19	Hippodrome	6th & 44th	Eve. 8.15 Mat. daily 2.15
The Hole in the Wall	Martha Hedman	Crook-and-spirit melodrama	213	Punch and Judy	West 49th	Eve. 8.30 Mat. F. & S. 2.30
The Hon. Abe Potash	Barney Bernard	Political comedy	49	Lyric	West 42d	Eve. 8.30 Mat. W. & S. 2.30
The Hottentot	William Collier	A horsey farce	143	Cohan	Bway & 42nd	Eve. 8.30 Mat. W. & S. 2.30
Irene	Adele Rowland	Above-average musical comedy	50	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	English character drama	7	Theater Guild	6th & 35th	Eve. 8.30 Mat. Th. & S. 2.30
Lassie	Molly Pearson	Reviewed in this issue	57	Norn Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Letter of the Law	Lionel Barrymore	Briquet's attack on French Courts	685	Criterion	Bway & 44th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	47	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Look Who's Here	Cecil Lean, Cleo Mayfield	Musical farce of domestic tangles	16	44th St.	West 44th	Eve. 8.20 Mat. W. & S. 2.20
Medea	Ellen Van Volkenburg	Artistic revival	82	Garrick	West 35th	Spec. Mats., M., T., W., F. 2.30
Mrs. Jimmie Thompson	Gladys Hurlbut	Boarding-house farce	82	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
My Golden Girl	Victor Morley	Victor Herbert musical comedy	154	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
My Lady Friends	Clifton Crawford	Sparkling farce	82	Comedy	West 41st	Eve. 8.25 Mat. Th. & S. 2.25
The Night Boat	John E. Hassard, Ada Lewis	Excellent musical comedy	16	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
The Ouija Board	Howard Lang, George Gaul, Crane Wilbur	Thrilling spook melodrama	105	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
The Passion Flower	Nance O'Neil	Tense Spanish drama	221	Belmont	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winninger	Zippy, extravagant revue	114	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
The Purple Mask	Leo Ditrichstein, Brandon Tynan	Cloak-and-dagger melodrama	57	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Ruddigore	Society of American Singers	Noteworthy revival	252	Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Sacred and Profane Love	Elsie Ferguson	Arnold Bennett's novel dramatized	56	Morosco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	145	39th St.	West 39th	Eve. 8.45 Mat. W. & S. 2.30
Shavings	Harry Berensford, James Bradbury	Rural comedy of Cape Cod	120	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Marjorie Rambeau, Lee Baker, Lowell Sherman	Melodrama with a murder	168	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	Jane Cowi	Play of spirit influence	47	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	Pell Street dramatized	264	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
Sophie	Emily Stevens	Artificial comedy	31	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. Th. & S. 2.30
The Storm	Helen MacKellar	Fire of love and forests	65	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
3 Showers	Anna Wheaton	Reviewed in this issue	8	Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
What's in a Name	Beatrice Herford, Olin Howland	Artistic Revue	114	Maxine Elliott's	West 39th	Eve. 8.30 Mat. W. & S. 2.30
The Wonderful Thing	Jeanne Eagels	A French Peg o' My Heart	65	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Vaudeville	Mosconi Bros., Beasie Clayton	Dancing		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Sophie Tucker	Songs		81st St.	Bway & 81st	Eve. 8.00 Mat. daily 2.00
Vaudeville	Emma Trentini	Songs		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Santley and Sawyer	Elaborate Revue		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
Motion Pictures	Violet Heming	Society drama		Rialto	Bway & 42nd	1 P. M. to 11 P. M.
The Coast	Nasimova	Story of the theater		Capitol	Bway & 50th	1 P. M. to 11 P. M.
The Heart of a Child	Shirley Mason	Maurice Tourneur production		Rivoli	Bway & 49th	1 P. M. to 11 P. M.
Treasure Island	Priscilla Dean	Oriental melodrama		Broadway	Bway & 41st	12 M. to 11 P. M.
The Virgin of Stamboul	Norma Talmadge	Romantic drama		Strand	Bway & 47th	1 P. M. to 11 P. M.

FASHIONS FROM THE FOOTLIGHTS

BY MILE. RIALTO

Grecian Outline in Evening Gowns Observed in Martha Hedman's Hickson Selection in "Hole in the Wall"—Costume Effects Attractive in "What's in a Name"



Here is a stunning riding habit of Cartridge silk. Made by Hickson, Inc., for Bush Terminal Co., it is of light tan with vest—and it has brass buttons

TO have, or not to have—waistlines—that is the all-important question these early Spring days. And it seems as if waistlines were not to take their natural places, but were instead to be lowered several inches. So the popular basque is now highly in favor. Then, there is the Grecian outline in evening gowns, and dainty afternoon frocks, which takes no cognizance of the waist proper, or if it does outline it at all, places the girdle quite low. This was noticed in the very effective and stunning evening gown chosen by Martha Hedman in "The Hole in the Wall," that "spook" play which is finding a happy home at the Punch and Judy Theater. This

All White Evening Gown

of Miss Hedman's was made by Henri Bendel and proved one of the most becoming gowns ever worn by the beautiful Swedish actress. The lines, from the low cut waist, fell in straight, Grecian effect and suited the fair, and somewhat classic beauty of Miss Hedman perfectly. The material was of lustrous white satin, with side panels of milky and only faintly iridescent sequins. There were no sleeves in this gown, and the neck was cut in a low square design, while the waistline which was only faintly glimpsed, was very low. White satin slippers, and heavy white silken hose finished the attractive picture. Over this gown Miss Hedman draped

A Beautiful Velvet Wrap

of an exquisite shade which combined the beautiful tones of peach and

coral. The wrap was banded about the neck with silky black fur, and was of full, sweeping lines and was without sleeves. This was the only gown of notice that Miss Hedman wore, for in other scenes she was clad in the mystical robes of Madame Mystera. But even in this garb, there were several hints for the fashionable matron, for that gown of the Madame's would readily make the most attractive kind of boudoir robe, so lovely were its dull tones and soft, flowing lines. The colors so often used in

Batik Designs

lend themselves beautifully to the indoor resting robe. The dull purple, soft greens, and sparkling glimpses of silver revealed in Miss Hedman's seeress robe were very lovely and easy to look upon. Two other feminine members of "The Hole in the Wall" company were Muriel Tindel and Cordelia MacDonald. Their gowns were designed by Albertine Peck, and were executed by Anna Spencer, Inc. Miss Tindel, as a wealthy widow, was effectively dressed in a street frock which employed that popular spring combination of

Orange and Brown

in a soft, clinging material. This dress was draped in at the feet in the latest Harem model design, and the skirt was draped from the low waistline in strips of alternating brown and orange chiffon, which covered a tight fitting underskirt of brown. The waist also effectively blended these shades and a hat of brown, trimmed in the orange also carried out the pleasing color note.

In the Bridal Number

of "What's In a Name," Rosalind Fuller, as the Bride-to-Be, made a very pretty picture in a dress of silver tissue, in which tiers of ruffles of the silver lace formed side trimmings of the skirt, while front and back panels were of the silver tissue, which glimmered in stunning effect. The skirt was short, and the waist, which was of simple design, possessed the fashionable short sleeves. In the opening number of the play, Miss Fuller was seen in a fetching frock of light blue taffeta, which had the conventional short-length full skirt, and a waist which boasted of outlines copied from the days of 1860 and thereabouts, when maidens revealed their shoulders in the charming, broad effect so popular with the Civil War styles.

Then Gloria Foy, who dances so gracefully, also added to an evening of sartorial satisfaction by appearing in several Mahieu and Paul Arlington

Stunning Frocks

of unusual design and coloring. Her first dancing dress, which could be used with excellent effect for the ball

room, was of ecru lace, made into a very short, full skirt, of two tiers. The bodice was fashioned entirely of rose and blue colored flowers, and garlands of these roses, in the French coloring, decorated the skirt.

Florence Reed, who was present at the Theda Bara opening, chose all black for her gown and looked very handsome in it. Her dress was cut very low, and was of the sleeveless and practically backless variety. Miss Reed wore a large transparent hat of black, which turned up in the back and carried an ostrich feather fan of white.

Ostrich Feather Fans

are growing very popular at the theater and opera, and frequently when the gown is of some dull tone, or of all black or white, they lend the necessary touch of color.



HOPE HAMPTON

of the Hope Hampton Films is charming on or off the screen. Here she is seen in a H. C. Schroeder and Company gown. It is of Pussy Willow silk and has a French motif in raised embroidery veiled on silver lace

Art in Dress—

Its Development

MIRRORED BY NEMEROV



NO matter what the income, no matter what the family tradition, the environment, the association or personal outlook, every woman and girl in America has a stake in the Development of the Art of Dress.

Time was when mankind had one custom, and only one for all occasions. Royalty wore Ermine in Court or when a-hunting, and the Peasantry looked the part, however, rich or poor they might be. So queens looked bedraggled and milkmaids foolish when out of their environment.

Times have changed; wisdom has come through the trials of our forebears. Each occasion demands its Dress. Each hour, each sport, each inclination should be clothed in

keeping with its sport and association. Therefore, the woman of wisdom will see to it that she is appropriately gowned for the time and place, and her clothes will be in harmony with the atmosphere which surrounds her.

In the following I have outlined a Scenario of Style for Milady of the Mode, a Recipe of Fashion for the immediate season.

Time—The end of April.

Place—In and about the Metropolis.

MORNING.—Dawn of a perfect day in April. Bright, radiant. Sunshine pours through the open window as Milady of the Mode breakfasts after an invigorating bath. Her trig smart morning frock of gingham with its simple girlish lines

inspires admiration as she steps into her motor for an early shopping tour.

11 A. M.—Into a smart form-fitting Covert Habit for a gallop through the park and then

LUNCHEON, in a fascinating frock of delightful organdie with its lace trimming. After luncheon, a book, correspondence and a siesta. Then with a chill defying Corufy wrap of sumptuous Evora, Milady of the Mode motors out into the suburbs for a breath of fresh country air.

DINNERTIME reveals her in a gowned in a dream of Black Lace and Chiffon, motoring to the theater she wears a distinction wrap of Taffeta and admirable, and style-artistic triumph.

STAGE NEWS OF THE WEEK

EQUITY INVITES FIDELITY MEMBERS TO JOIN ASSOCIATION

Resolution Passed at Easter Sunday Meeting—Great Improvement in Conditions Since Strike

APPROXIMATELY two thousand members attended the meeting of the Actors' Equity Association at the Hotel Astor Easter Sunday. A resolution was passed whereby actors who have resigned from the Actors' Fidelity League, the rival organization which sprang up during the recent strike, again will be eligible for membership in the Equity. It has been estimated that since the strike between \$600,000 and \$700,000 has been received by members of the Equity, which they would not have received under the old conditions. Saturday of last week \$14,000 in claims against managers were paid to the Equity.

It was reported to the meeting that certain managers, not important

or representative ones, recently had been trying to evade the "continuous employment clause" in the Equity contracts, by giving notice to members of their companies that they were about to "close their season" and then privately informing them they would open up again in a week or so, and that they would be "re-engaged." This, it was said, amounted to a "layoff" forbidden by Equity contracts.

It was voted to empower the council of the association to take disciplinary measures against these managers by ordering Equity members to refuse re-engagement under such terms, and to forbid any Equity member to work for offenders.

IS THAT SO!

Ida St. Leon will play the title role in Rachel Barton Butler's adaptation of "Alice in Wonderland," with which she will inaugurate her Children's Theater at the Little Theater next week.

Jerome Kern is writing some of the songs for the tabloid musical comedy which is being prepared for *Alma Francis* by Edgar Allan Woolf and Harry Carroll.

Katherine Cornell has been engaged by Lee Shubert to play the leading feminine role in Kilbourn Gordon's new comedy, "The Man Outside." Miss Cornell is the daughter of "Doc" Cornell, a Buffalo theater manager. She has just returned from London, where she played Joe in "Little Women."

Van and Schenck have been engaged by F. Ziegfeld, Jr., for the new Ziegfeld Follies at the New Amsterdam Theater, which will open about June 1.

John Stokes, Constance Beaumar, Mark Smith, Barlowe Borland and Gertrude Waizel, have been added to the cast of "Kiss Her Again," which Lea Herrick will present out of town shortly.

Leslie Austen has joined Ethel Barrymore's company at the Empire Theater to play the role of Edward Thayer in "Deçlassée."

Billy B. Van and James J. Corbett are going in vaudeville in a Van act called "The Eighteenth Amendment."

Elsie Lange, last seen in "As You Were," opened in vaudeville last Thursday at Newark in a singing act.

"Richard III" Withdrawn

Owing to the continued illness of John Barrymore, star of "Richard III," Arthur Hopkins has decided to withdraw the production at the Plymouth Theater until next autumn. Mr. Barrymore has been suffering from a nervous breakdown since Wednesday night of last week. His role in "Richard III" has been a particularly exacting one and followed another difficult role in "The Jest." Mr. Barrymore's physician said the breakdown was not dangerous, but a long vacation would be necessary.

To Feature Ann Pennington

George White announces that Ann Pennington has been reengaged by him for a term of years. The new contract which binds Miss Pennington to appear in the "Scandals of 1920" requires that the little dancer shall be featured in all advertising matter and that her name shall be blazoned forth on the electric signs in each theater in which the "Scandals of 1920" appears; which means that Miss Pennington has been elevated to a position almost equalling stardom.

FIVE YEARS AGO TODAY

All-Star Revival of "Trilby" Opens at the Shubert with Wilton Lackaye, Phyllis Neilsen Terry and Others in Cast.

Metro's First Picture, "Satan Sanderson" Starring Orrin Johnson Is Released.

Bertha Kalich Produces Os-

Woods to Build in Dallas

A. H. Woods has made arrangements with Wm. Wellman for the erection of a new theater in Dallas, Texas. Work on the new structure will begin about May 1 and will be finished by next January or February. A new Woods' theater is now in process of construction in Chicago, and one is soon to be built in Charing Cross, London.

Florence Johns Married

Florence Johns, now playing in "Abraham Lincoln" at the Cort Theater, married on March 18 M. Coleman Jackson, formerly a member of Captain Eddie Rickenbacker's 94th Aero Squadron. The marriage has been kept a secret even from Miss Johns's most intimate friends.

Marjorie Rambeau to Tour

At the expiration of her engagement at the Republic Theater Marjorie Rambeau will play a fifty-six weeks' road season, extending to the Pacific Coast, in Channing Pollock's "The Sign on the Door."

WILLIAM MORRIS PLANS SEASON

To Build Theater and Produce Extensively

William Morris announces an active theatrical campaign for the coming season of 1920-1921. His production of "Dorothy Dixie Lee," by Edward Locke, with Edith Taliaferro as the star, has already been announced. Mr. Morris also announces the fourteenth annual Lauder tour of this country for next season, following which he will present Lauder for the first time in Paris and on the continent.

The Dooleys (William and Gordon) will appear under his management in a new musical revue.

Another play called "Uncle Dave," written by Edward Locke, a new play of to-day called "Blessing," by Louise Carter, and "Tweet! Tweet!" described as a Parisienne frolic featuring the Arnaut Brothers, are also scheduled for production in the autumn. Mr. Morris is now in negotiations for a site in the neighborhood of Broadway and Forty-second Street upon which to erect the William Morris Theater.

Play for Grant Mitchell

Sam H. Harris has purchased a new comedy entitled "Home Again," by Thomas Loudon and A. E. Thomas, and will present it the coming season, with Grant Mitchell as its stellar feature.

Belasco Sails

David Belasco, accompanied by several members of his staff of stage executives, started for Europe last week on the Lapland. Mr. Belasco is going on business and in the weeks he is to remain abroad his itinerary will include London, Paris and Rome.

"It would be useless," he said, "for me to deny that while in London on this brief educational journey I expect to talk over the very flattering and very splendid offer to build a theater for me there. I could not devote half my time to it, as I am urged to do; however, apparently insurmountable obstacles, even dreams, sometimes come right and true."

"Overseas Revue" Opens

Owing to the dock strike which tied up the ferry facilities to such an extent that incoming baggage from adjoining territory was delayed in reaching New York, the "Overseas Revue" was unable to open at the Palace Monday afternoon. The Elizabeth Brice act was enabled, however, to take its position Monday night.

Greenroom Revel.

Easter Theater - Astor Sunday



STAGE NEWS OF THE WEEK

NEW SANGER & JORDAN HOUSE MAY BEAR FROHMAN'S NAME

Reported New Times Square Theater May Be Dedicated to Famous Deceased Producer

IT is unofficially reported that the new playhouse that Sanger and Jordan propose building in Forty-first Street, just west of Broadway, when completed, may bear the name of Charles Frohman. If this materializes, the new theater, which will be devoted to high-class legitimate attractions, will stand as a testimonial to the deceased producer's fame as a lifelong contributor to the stage's best productions. As far as known by the theatrical Rialto, there is no playhouse at present in the United States bearing the famous manager's name, and theatrical producers, managers and players to a man will agree that Mr. Frohman's name deserves to be

perpetuated in some way. Mr. Sanger was associated with Mr. Frohman many years, and it has long been his wish, it is said, to see a New York theater bearing the Frohman name.

The new Sanger and Jordan theater will for the present bear the title of the Times Square. No definite name has yet been announced by that firm.

The house will seat 1,290, and will be constructed along the most approved lines. It will occupy a space 111 x 100 feet, and work will be started upon the excavation April 28.

New Selwyn Theaters

The Selwyns are planning to build or acquire a chain of theatres covering the bigger cities of the country. In Chicago there are two houses planned. Construction on both will begin soon and both will be ready for occupancy next season. In New York two more theaters are in the building on Forty-second Street.

Two more theaters, one in Pittsburgh and another in Baltimore, are building to the order of the firm, and a house in the populous section of Broad Street, Philadelphia, has been contracted for. The new Hanna Theater in Cleveland, has been turned over to the Selwyns, and sites have been closed for in other of the big centers, like Detroit, Columbus, Indianapolis, St. Louis and Buffalo. Boston is already provided for in this regard.

"The Bonehead" Coming

Claude Beerbohm will produce "The Bonehead" at the Fulton Theater April 12. The play is by Frederic Arnold Kummer. Its premiere will mark Mr. Beerbohm's debut as an American producer.

In the cast are Edward Nicander, Alberta Burton, Leonard Doyle, William St. James, Nita Naldi, Beatrice Moreland, Vivienne Osborn, George Gaston, Marion Buckler, David M. Callis, Argyll Campbell and Mr. Beerbohm himself.

Buy "Tick Tack Toe"

Sophie Tucker, according to the latest story along the Rialto, has pooled capital with Arthur Klein and purchased the musical revue, "Tick Tack Toe," which Herman Timberg recently produced at the Princess. Miss Tucker featured in the show will go on the road and play a route that is now being arranged.

Mlle. Trentini Again Disappoints

Mlle. Trentini, who was to have made her vaudeville debut at the Palace last week, but was forced to cancel at the last minute, owing to a severe cold, expected to open this week. Monday the operatic star reported her condition as unsatisfactory, and again the Palace date was moved forward.

Drew Post Benefit

The benefit for the Sidney Rankin Drew Post of the American Legion, to be held at the New Amsterdam Theater next Sunday evening will include Lionel and Ethel Barrymore, Sam Bernard and Irene Bordoni, Clifton Crawford, Ernest Truex, Richard Travers, Adele Rowland, James J. Corbett, Jack Wilson, Mrs. Sidney Drew, Frank Morgan, Demarest and Colette, the Navy Glee Club and others. Georges Carpentier will deliver a message from France to the American Legion, and it is possible Caruso will sing.

TWENTY YEARS AGO TODAY

"The Bugle Call" is Produced at the Empire with Margaret Anglin in the Cast.

Columbia Theater in Chicago Destroyed by Fire.

Robert Taber Produces "Bonnie Dundee" at the Adel-

phi Theater in London.

Rejane Appears at the Vaudeville in Paris in "La Robe Rouge" by Eugene Brieux.

Otajirow Kawakami and Japanese Company Open Repertory Season at the Bijou.

Theatrical Managers Watch Legislation

A score of legislative measures directly and indirectly affecting the theatrical industry, which are being inquired into by various Congressional committees took Ligon Johnson, attorney for the United Managers' Protective Association, to Washington last week. Mr. Johnson, who is particularly interested in the Wheeler bill, which would regulate the number of admissions sold by any theatrical or amusement man for a stated performance, will remain in Washington until next Monday.

Besides the Wheeler bill, there are included among the many measures which are before the various committees and sub-committees several measures relative to the copyright laws and special taxes. While the Wheeler bill, introduced recently in the House of Representatives by Loren E. Wheeler, Republican, of Illinois, has been referred to the Committee on the District of Columbia and ordered to be printed, theatrical managers and motion picture producers throughout the United States are interested in its fate.

SUCCESSFUL SEASON VAUDEVILLE CASE

Drama School at Carnegie Tech Unique

The fact that more than twenty thousand guests have attended the student performances given by the School of Drama of the Carnegie Institute of Technology during the past season, indicates, that in scope if not in form, this institution has no counterpart in America.

The plays are in every detail of their execution products of the faculty and student members of the school. In some cases, the plays themselves have been creations of some one of the school's representatives. A noteworthy example was "Betty Jumel," by Owen White, a student.

The school's Little Theater in which the performances are given is a model of architectural beauty, and adds largely to the attractiveness of the presentations. The services of B. Iden Payne, the well known producer, who is visiting professor of drama, will be available during the spring term.

"Wild Cherry" Is Title

The new comedy-drama which Guy Bolton has completed for Ruth Shepley at present appearing in "Adam and Eva" at the Longacre, has been christened "Wild Cherry." F. Ray Comstock and Morris Gest will make the production, and feature Miss Shepley.

IS DISMISSED

Trade Commission Upheld by Department of Justice

The complaint of unfair methods of competition against vaudeville booking agencies was dismissed last week by the Federal Trade Commission.

The commission said the evidence failed to establish violation either of the Federal Trade Commission or the Clayton acts.

"The subject matter of the complaint," its announcement said, "seemed to involve the features of combination and restraint of trade rather than individual methods of competition or contracts, and therefore possibly is within the scope of the Sherman act, the enforcement of which lies with the Attorney-General."

The firms and individuals against whom the complaint was issued were the Vaudeville Managers' Protective Association, the United Booking Offices, the Vaudeville Collection Agency, E. F. Albee, Sam A. Scribner, Marcus Loew, Martin Beck, B. S. Moss and Sime Silverman.

The complaint, which was made by the White Rats Actors' Union, charged monopoly, a black list, violation of the anti-trust laws, unfair competition, illegal combination in restraint of competitive vaudeville and coercion of artists. The taking of testimony lasted from February, 1919, to October 17 last. John Walsh was attorney for the commission. Maurice Goodman, general counsel for organized vaudeville, and Gov. Joseph P. Polk argued the case before the commission.

The Trade Commission sent all the papers gathered in its hearing of the case to the Department of Justice with the suggestion that the White Rats' charges might come under the act of Congress forbidding combinations in restraint of interstate commerce.

In returning the records in the now famous case to the Federal Trade Commission C. B. Ames, assistant to the Attorney-General, said in part:

"This subject has previously been considered by the Department, and my predecessors on January 26, 1911, and again on March 24, 1917, took the view that the business of presenting and executing theatrical entertainments is not commerce within the constitutional sense, and that, therefore, such a combination as that involved in this case does not fall within the acts of Congress prohibiting combinations in restraint of interstate commerce."

"I see no reason to depart from the views of my predecessors, and, therefore, I am returning herewith your records."

To Rebuild Elgin Theater

The Elgin Opera House Company, owners of the Grand Theater, which was almost completely wrecked in the tornado recently, will build an entirely new theater, to cost \$100,000. The new theater, which will be of steel, brick and concrete, will be erected on the site of the present location, and attached to the office portion of the building. It will have a seating capacity of 1,500.

Theaters Raise \$35,000

E. F. Albee, chairman of the Theatrical Committee to raise funds for America's Gift to France, reported last week to General John F. O'Ryan that his organization had collected \$35,045.13 during the one week's drive. New York's quota toward the fund is \$50,000 and the theater contribution makes it certain of attainment.

To Play Here Every Other Season

E. H. Sothern and Julia Marlowe will end their present season with a limited return engagement in New York City at one of the Shubert theaters beginning in April. Their repertoire will comprise "Twelfth Night," "Hamlet" and "The Taming of the Shrew," the three plays they presented in New York City last fall.

Mr. Sothern and Miss Marlowe have decided to spend next season in England, returning to America in the fall of 1921. Thereafter they plan to appear on the American stage every other season.



(C) Hixon-Connelly

RAE SAMUELS *Singing with great success Henry Burr's
new song by Byron Gay, "I Like to Do It"*

DRAMATIC MIRROR

AT THE BIG VAUDEVILLE HOUSES

TEN ACTS SEEN AT THE ALHAMBRA

Patrons Receive Excellent Bill for Easter Week

The management of the Alhambra is treating its clientele to a ten-act show that is excellent entertainment. It is sort of an Easter present to the regulars of that house. On Monday evening the house was packed from the lower floor up to the gallery.

Black and White opened the show with a female acrobatic novelty that started things going with plenty of pep. Both are young women who deliver the goods with the strength of men. Following them was *Bert Howard* who brought forth a lot of "nut" comedy that did not go so well. It does not stand up with the other acts on the big time program. The piano bit, in which he imitates upon the piano the tinkling tunes of a music box is about the best thing in the act.

Joseph Hart presented *Kingsley Benedict* in a dramatic offering called "Wild Oats" written by *Clifford Parker*. He is assisted by *Edward Wade*. The playlet is very thrilling, and suspense is plentiful. The scene is the interior of a retreat of a murderer. In the distance are the walls of Sing Sing. The action is based upon the troubled conscience of a youth who lives in the vicinity of a prison where he rightfully belongs.

C. Balfour Lloyd and *Gilbert Wells*, blackface comedians, pleased with their ludicrous capers from the sunny south. They add a number of "blues" songs to their vocal layout. The enthusiasm that the audience accorded their offering prompted them to give an encore. *Henri Scott*, the famous American bass-baritone, was one of the highlights of the bill. It is certainly a great thing for vaudeville to have this singer grace its stage. He sang the *Toreador* aria, *Rudyard Kipling's On the Road to Mandalay* and *Laddie*.

Blossom Seeley closed the first half with her syncopation act. She still uses *Byron Gay's* catchy song *Oh* to encores. *Bennie Fields* is singing *Jack Mill's You Ought to See Her Now*; and *Cass* sings *Your a Million Miles from Nowhere* and *Oh! Doctor*. *Lopez*, the pianist, presides at the piano and his radiant smile adds cheer to the turn.

Herschel Henlere with his excellent piano playing and comedy was another hit of the bill. His routine is different from that which he had at the Colonial. *Eili, Eili*, is used for a piano solo. *Roscoe Ails* with *Midgie Miller* danced their way to success. The jazz band is still as poor as ever.

Next to closing was *Joe Morris* and *Flo Campbell* with their funny skit "the Avi-ate-her." While sitting in the box *Morris* sings, or rather talks the song *Rose of Washington Square*. It is a scream and gets over with a bang. *Miss Campbell*, a very pretty young lady, sings delightfully *When My Baby Smiles*. *Marlette's Marionettes* ended the bill effectively and held the crowd in spite of the late hour.

NURNBERG.

Several Changes in Opening Performances at the Palace—Santley and Sawyer Score at the Colonial—Excellent Bill at the Alhambra

PALACE. COMEDY MARKS. PALACE BILL

Program Subjected to Big Changes Monday Matinee

When the bookers laid out the Palace bill for the current week it looked like a winner in every respect, with *Mme. Trentini* expected to occupy the headline through making her postponed entry into vaudeville. Once more came a disappointment as the operatic star was reported unable to fulfill the engagement, her voice not being in the condition desired.

Mme. Trentini was not the only disappointment as the *Overseas Revue* was unable to make the opening show, the dock strike holding up the baggage and scenery in transit. At the last minute *Nellie V. Nichols* and *Roscoe Ails*, the latter playing the Alhambra this week, were substituted. In place of *Mme. Trentini* appeared the *Lee kids* from the pictures and they were quite a vaudeville success.

Ails closed the show and was forced to work without the assistance of his feminine partner, *Midgie Miller*, *Ails* announcing that she had sprained an ankle but that he would do the best he could alone.

When the new "Vanity Fair" act appeared, one of the principal girls, *Natalie Bates* worked under a big handicap, having a knee in a bandage which interfered to some extent with her dancing. However, she pluckily worked through with few in the audience knowing of her injury.

Outside of the *Trentini* cancellation, the inability of the *Overseas Revue* to show, the company was at the theater ready to go on but the equipment and baggage did not arrive until the show was almost over. *Miss Miller's* absence and *Miss Bates' injury*, the show went through and despite all drawbacks and shortcomings proved entertaining. In one respect the switches from the original program layout made it possible for a good, laughing show, with one comedy turn after another, scoring substantially.

Everest's Novelty Circus opened with the monkey vaudeville show causing steady laughter. The turn has been at the Palace upon previous occasions but was just as big a laughing success as heretofore.

George Wilson and *Ben Larson* were second. These men start out as a dancing team that winds up its start by one member executing awkward movements. Then comes an acrobatic routine, with the use of a springboard giving one man an opportunity to make some somersaulting stunts stand out. The act was well received.

The new *Yvette Kiviat* offering, with the "Vanity Fair" billing, headed by *Bobby O'Neil*, *Alma Adair*, *Helen Higgins* and *Natalia Bates*, was not only a "flash" in every sense of the word, but the dressing

would put a fashion show to rout. The principals worked well, with dancing by *O'Neil* and the *Misses Higgins* and *Bates* and singing by *Miss Adair*, that was enthusiastically applauded. *O'Neil* also sang effectively and held up his work admirably.

Georgie Price was fourth. He scored one of the biggest comedy triumphs that has ever been credited to a "male single" at the Palace and at the finale introduced a girl he said was his sister, *Lillie*, and she sang a number of topical songs that were in good voice and which added atmosphere that the Palace crowd applauded like mad. *Price* was a whale of a hit and his imitations of stage celebrities, with songs thrown in for good measure, were the best of the season at the corner playhouse.

The *Lee children*, *Jane* and *Katherine*, struck a happy comedy keynote, the girls showing decided stage cleverness, with the movie idea worked up whereby the kiddies showed what their studio training has done for them.

After intermission appeared the amusing and entertaining *Arnaut Brothers*, the musical clowns, *Nellie V. Nichols*, who registered with a series of songs with *Rose of Washington Square* as her closing number, *Moran* and *Wiser*, with their hat tossing comedy byplay with the audience, and *Roscoe Ails* closing the show. *Ails*, in making up for *Miss Miller's* injury, introduced the *Laughing Trombone* number that was a workout for the trombonist with his band of jazzists. *Ails* sang the number and worked hard and fast.

MARK.

THE COLONIAL SHOW Santley and Sawyer Act a Splendid Novelty

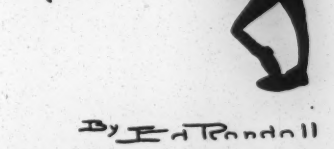
A record crowd turned out to witness the bill at the Colonial on Monday afternoon. The best and most interesting turn on the program was the *Joseph Santley* and *Ivy Sawyer* turn "Bits and Pieces." It is a beautifully staged affair and is pretentious in every sense of the word. *Santley's* cold seems to have improved and he sang in a very good voice. *Miss Sawyer* was dainty and demure in her part. They are assisted excellently by *Hinda Hand*, *Victoria Miles*, *Dorothy Chesmond*, and *Madeline Van*. The audience appreciated their appearance with much applause.

John H. Blondy and *Brother* opened the show with a bit of acrobatic work, and a clever dog helped out also with some remarkable tricks. For a resting period one of the gentlemen plays upon a muted violin. *Jeannette Germaine* followed with a cycle of songs bearing on the operatic and semi-classical pattern. Some were *Pal of Mine*, and *Kiss Me Again*.

Maurice Diamond and *Lola Girlie* were next with a delectable dance offering that was slow at starting but finally had some speed at the finish.

Diamond can be remembered by his work with the *Howard* and *Clark* act. *Coogan* and *Flynn* were bright

(Continued on page 688)



COMEDY ACTS TOP 81ST STREET BILL

Leon Errol, Joe Cook and
Marie Nordstrom Score
Big Hits

With an avalanche of comedy turned loose by such splendid fun-makers as *Leon Errol*, *Joe Cook* and *Marie Nordstrom*, the 81st Street Theater show went across the footlights with tremendous laughing results Tuesday afternoon.

The *Errol* sketch closed the show, with *Errol* and that clever team-worker, *Alf. James*, keeping the laughter going at high tide, with the comedy byplay of *Errol* as the drunken guest evoking the kind of amusement that the 81st Street audiences revel in and applaud enthusiastically for more at the finish.

Leon Errol is undeniably funny, his inebriated "bits" being ludicrously so, and one would have to search far and wide to discover as harmonious and effective a "straight" as *Alf. James* plays for *Errol*.

And *Joe Cook* with that sidesplitting "bit" with the musical assistant being pounded on the head by the foot-working mallet as well as his vaudeville show that is burlesqued in an inimitable manner. Now some "singles" have pretty rough sledding with uptown matinee audiences but not so *Cook*. He was the biggest kind of a hit and he worked just as hard as though he were at the Palace downtown.

While Messrs. *Errol* and *Cook* were palm winners for the male side of the bill, *Marie Nordstrom* substituted for *Aileen Stanley*, who was programmed, romped away with the feminine honors. This clever comedienne and her "Let's Pretend" went along to hearty laughter and much applause.

Incidentally *Zomah*, the mindreading expert, attracted much attention, with the reading of the card hands held by two men who stepped to the stage from the audience, proving the most interesting part of her turn.

Zomah shows amazing ability to describe articles and objects without any apparent verbal code used by her male assistant. This act was well received.

Helene Miller and her xylophonic routine opened the bill and her medley which included *Dardanella*, *My Isle of Golden Dreams*, *I'm Always Chasing Rainbows* proved most popular. *Miss Miller* has a musical layout of numbers suited for any house and the 81st Street audience showed keen appreciation. *George Libby* and *Ida May Sparrow*, with *Eddie Mahoney* at the piano, offered a pleasing turn that included songs and dances and changes of costumes. *Hardworkers*. Act applauded. In turn followed the comedy section, with the feature film, "In Search Of A Sinner" having *Constance Talmadge* as the star.

MARK.

In "Kiss Her Again"

Priestly Morrison will stage the Mark Swan farce, "Kiss Her Again," which Lea Herrick has called for rehearsal. The cast includes Herbert Yost, Gladys Knorr, Reginald Barlowe, Millicent Hanley, Pierre Le May and Lambert Terry.

NEW SONGS THAT SCORED THIS WEEK IN VAUDEVILLE

All the Boys Love Mary	Combe and Nevins
Buddy	Sophie Tucker
Daddy, You've Been a	Georgie Price
Mother to Me	Rae Samuels
I Like to Do It	

COMEDY DOMINATES ROYAL BILL

Stanton Boys, Eva Tanguay,
and Morton Family Score

A very good bill of nine acts graces the boards of Royal this week and on Tuesday afternoon a large crowd witnessed a spirited performance. The *Worden Brothers* opened the show with a juggling turn that had many surprising moments. It held the attention of the throng. *Irving Goslar* and *Rhea Lusby* followed with their routine of songs which were written by *Mr. Goslar*. There are a number of popular songs also in the musical arrangement. One especially liked was *Profiteering Blues*. *Miss Lusby* is a dainty miss who dances in an entrancing manner. Her costumes are all pretty and well selected.

The old Allan Dinehart turn "The Meanest Man In The World" was presented by two clever young people, *Jack MacBryde* and *Marion A. Day*.

The *Stanton Boys*, *Val* and *Ernie*, were a usual hit. Their act goes no matter where played and it has many "kicks" in it to create laughter. The audience at this house liked them immensely. *Billy Rhodes* in *William B. Friedlander's* "Cave Man Love" was excellent. He sang fervently and with plenty of spirit. The music and lyrics are by *Friedlander* and the book is by *Harlan Thompson*.

Eddie Combe and *Andy Nevins* are two boys that have personality and with satisfactory voices put over their songs splendidly. Some of their songs are *All the Boys Love Mary*, *But, If an Apple Tempted Adam*, *Oh What A Peach Could Do To Me*, and *Mary O'Shay*. Their act went well from the first to the last part. *James C. Morton* assisted by his family, *Mamie*, *Edna* and *Alfred* in their comedy travesty were a laughter getting crowd. The pitter-patter between his son and himself gets the giggles.

Eva Tanguay was there in many ways with her irresistible dynamic force of presentation. Her number, which all the vaudeville world knows, *I Don't Care* received the plaudits of the spectators. The act went well next to closing, with the *Aerial Valentines* ending the bill with a thrilling mid-air turn.

NURNBERG.

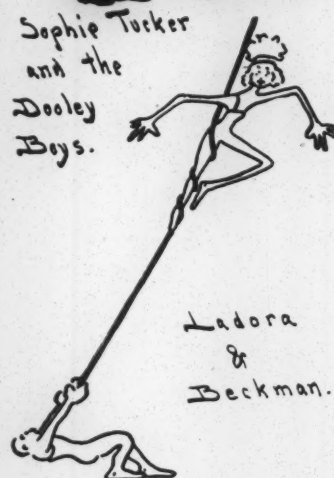
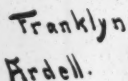
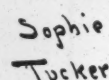
(Colonial bill continued from p. 687) with their pitter-patter turn. *Miss Flynn* is a pluchritudinous young lady who acts her part with the right spirit. "Under the Apple Tree" went fairly well.

Bert Errol, the English female impersonator, sang a number of songs. Especially liked was *Venetian Moon*. He is known "as the man with the Tetrassini" voice. *Moran* and *Mack* were not of the two-a-day style. Their jokes are old and some seemed to have been heard in other acts. Both are blackface comedians.

The *Santley-Sawyer* turn was next and after that the dancing act of *Vera Sabina* closed the show.

NURNBERG.

Riverside.



By E. J. Randall

DRAMATIC MIRROR

VERY GOOD SHOW AT THE RIVERSIDE "Sophie Tucker Adds an Im promptu Caper"

The entire nine acts at the Riverside Theater this week follow each other with the precision of a well ordered field day. The program is one of good balance, figuratively and literally, for *Barbette* toe dances on a slack wire with seeming disregard of all equilibrium, and *Ladora and Beckman* in the last act, present a series of stunts on a perpendicular rope so gracefully done and with such animation that but very few depart before it is finished. *Julia Curtis* has a pretty frock and many calibres of voice, some most melodious, and others not so much so.

"The Love Shop" is a gorgeous girl act of which the outstanding features are the boys, *Harry Ellsworth* and *Eddie Vogt*. *Grace Ellsworth* is likewise a nifty dancer, and her brother *Harry* exhibits wonderful endurance in steps traditionally Russian.

Harry Mayo successfully disguises himself for a delivery of a diatribe on Booze, an anathema on Prohibition and baritone songs of the finest tone and quality. The monologue part of his act is from the pen of *Jimmie Barry*, well-known in all vaudeville circles. *Sophie Tucker* could sing all night to please most of her hearers at the Riverside. As it is her best numbers are perhaps, *Buddy* and *Dardanella*. *Eric Zardo* wins the heaviest applause of the program for his wonderful concert on the grand piano. *Franklyn Ardell*, with his pretty confederate is getting to be like the circus, a sort of annual affair. Like the circus he always provokes the utmost merriment.

Then come the *Dooley Brothers*, and the *Morin Sisters*, with their pseudo-serious comicalities, bringing *Sophie Tucker* out from the wings for an impromptu turn at the finish. The *Dooley* act alone is screamingly ridiculous, and *Miss Tucker* is evidently roped in to her own and everyone's hugest enjoyment.

Ladora and Beckman prove to have a real show in their act, to follow the *Dooleys* at a late hour, and hold the undivided attention of all.

ORPHEUM BILL Trixie Friganza Heads Lengthy Program

Trixie Friganza, the roly-poly comedienne, heads the bill for the week. Her material is the latest comedy vintage to suit her unctuous methods and intriguing mannerisms. The *House of David Band*, composed of twenty religionists from Benton Harbor, Mich., played.

Percy Bronson and *Winnie Baldwin* offered a miniature production called "Visions of 1969." *William Gaxton and Company* appeared in a one-act play, "The Junior Partner," by *Rupert Hughes*. *Bert and Betty Wheeler*, song and dance artists, in "Bits of Everything," were pleasing. *Leipzig*, celebrated international card expert, gave some wonderful card tricks.

Eleanore Cochran entertained with songs. *The Earles* presented "The Spider's Web." *Enos Frazere*, the "ace of thrillers." Topics of the Day and the Orpheum News Pictorial rounded the bill.

WALKER.



NEIL MORET

Composer of "Hiawatha," "Peggy," "Mickey," and many other popular songs, who is writing exclusively for Daniels and Wilson

MAJESTIC—CHICAGO Many Big Acts Featured on Program

The usual crowded house greeted the first performance of the week at the Majestic. For some unknown cause the first act, *Prevost & Goulet* did not appear and the second act opened the bill. After an introductory melody by Miss Barber of Barber and Jerome, their little act finished to generous applause.

Florence Roberts in a playlet entitled "Blindfold," dealing with domestic differences was a combination of seriousness and surprising little bits of whimsical sayings. Frederick Vogeding as the abused husband was splendid in his part.

Although we like to see Irving Fisher in vaudeville and do admire his emotional talents we believe he would do better to substitute a few popular numbers in his repertoire. On the whole he carried his audience along throughout his offering.

Leona LaMar, the "Girl with the thousand eyes," amused the curious especially the younger generation with her predictions of the future.

Mr. and Mrs. Jimmie Barry presented their usual rube comedy which is always good for many laughs. His eccentric number, written to an old time ballad is very amusing.

Gus Edwards in his "Demi Tasse Revue," followed. After his introduction, Kid McCormack made his appearance and rendered a quaint Irish melody. The songs together with the costumes of the Misses Furniss made their appeal to the audience.

Victor Moore returned in his old act with a few changes, assisted by Grace Carr.

Will Ward and his five symphony girls were allotted the closing position. They succeeded in holding most of the audience to the end. **MAYER.**

Secure Parisian Hit

Virginia Fox Brooks has been commissioned by the Messrs. Shubert to translate and adapt Maurice Donnay's comedy, "The Man Hunt," which is now running at the Varieties Theater in Paris. Miss Brooks will not only make the adaptation but will impersonate the leading feminine role, that of Simone.

NEW ACTS IN VAUDEVILLE

Georgie Price and Sister a Vaudeville Prize Packet

Georgie Price, according to the home folks in Georgie's neighborhood, was a born mimic. When he was barely able to toddle across the floor he showed signs of unusual precociousness, and when Gus Edwards swooped down upon the Price bailiwick he inducted Master Georgie into the mysteries of stagemod. Georgie wasn't bigger than a peanut and as slender as a cat-o'-nine tails, but he proved one of the strongest spokes in Edwards' vaudeville wheel by his wonderful mimicry. Georgie showed dancing aptitude and a voice that helped out his imitations of stage stars. Well, the passing of years matured Georgie somewhat, added some avoirdupois and long pants and changed his vocal organs from a piping high pitch to a range more within the fog horn classification. He has more confidence, shows a keener realization of the work of the men he imitates, and his voice shows a decided improvement, and is handled more successfully and effectively.

At the Palace Monday matinee, young Price wrapped the old show into the hollow of his hand, and walked away with the comedy honors of the afternoon. He opened with *I'm the Good Man That Was So Hard to Find*, and then swung into a specially-fitted number of the hotel conducted by stage celebrities, with Georgie imitating first, Eddie Cantor as the clerk, Eddie Foy as the guest, Jimmy Hussey as the bellhop captain, Raymond Hitchcock as the hotel manager, and Al Jolson as the porter. There was also an imitation of Pat Rooney, Eddie Leonard and George M. Cohan, young Price singing and dancing after the fashion of these entertainers. Then he said that he had brought his little sister, Lillie, along, and that she would sing for them (meaning the audience).

A girl, looking like Georgie, attired in a plain short dress, sang several songs in a pleasing high soprano voice, her numbers including *When My Baby Smiles at Me*, *Daddy, You've Been A Wonderful Mother to Me*, and *Buddy*, and could have offered another, but Georgie finally called a halt. Georgie Price has always been considered clever, but he never was as well received for his efforts as he was at the Palace Monday afternoon. He was rightfully entitled to the "next to closing spot." **MARK.**

"VanityFair" Is Classy, Colorful and Entertaining

At the Palace Monday afternoon, an audience which occupied every bit of seating capacity and every inch of standing room, showed hearty appreciation of a new and artistic offering entitled "Vanity Fair." This turn is sponsored by Yvette Kiviat, who designed the costumes and scenery used by the act. As the label Kiviat is regarded as something worth while in the costume line the act is in its entirety a fashion display that will more than catch the eye of the "eternal feminine," it has the men folk also displaying unusual interest and demonstrating their approval. Bobby O'Neil is the only male principal. Bobby is a juvenile on looks

and handles himself well vocally and has a reputation as being a good dancer. The prima donna is a prepossessing blonde named Alma Adair, who was once in the Mitzi Hajos show, "Pom Pom." She wears her clothes well and has a number of attractive Kiviat gowns in this turn. Her voice is of high range, musically sweet and handled without difficulty.

Then there are the Misses Helen Higgins and Natalie Bates who are pretty, display their physical charms to advantage in some spanking gowns—one outfit in particular being both chic and daring—and who dance exceptionally well. Miss Bates worked at a disadvantage, owing to a recent injury to her knee, but displayed a brave spirit and got along swimmingly. The day is not far distant when Misses Higgins and Bates will be doing the same kind of an act as the Dolly or Cameron Sisters. They show talent, looks and team work. Other women with the act are the Misses Nette Thomas, Lucille Prather and Phylliss Keenan. They are comely and know how to disport the numerous Kiviat gowns they are required to wear in "Vanity Fair." The act has music and lyrics by Bert Kalmar and Harry Ruby. The opening number is sung by O'Neil, which introduces the girls, one as a Winter Garden type, another as a "jazz baby," the third as "a blue-eyed baby doll," the fourth as the vamp, the fifth as a flapper, with Miss Adair appearing as "the girl of my heart," with a pleasing number entitled *You're the Girl of My Heart* that should enjoy popularity.

Miss Adair sang a number that had "I Want You Dear" as a tag line. In the "Modern Fool" version, the girls were arrayed in regal fashion. Dances by Misses Higgins and Bates, and O'Neill, the last named doing one of his characteristic fast, whirling numbers. Miss Adair sang *The Silk and Satin Blues* that has a dandy swing and brought the girls in for the finale in some more striking Kiviat models. There was a dancing finish, with the Misses Higgins and Bates and O'Neil participating. The act can score alone on its beautiful dresses. **MARK.**

Jane and Katherine Lee Score at Palace in Special Act

The Lee kids, Jane and Katherine, who obtained popularity through clever work in the picture, are in vaudeville, and at the Palace Monday afternoon the little girls scored the biggest kind of a hit. It appears somewhat difficult for the sisters to speak "lines" and exchange stage dialogue, but it must be remembered that their long association with the films forces them to work their stage way carefully and make sure that in a natural pantomimic impulse they do not forget their instructions with the "p's" and "q's" laid down in Tommy Gray's sketch. Jane and Katherine saunter on in "one," discussing the new studio director. The kids exchange talk that indicates they are going to tell the director "where he gets off" when they reach the studio. Katherine appears first and remarks that Jane is always lagging

behind. Katherine is in a blue outfit, and has auburn curls that hang down on her little head. Jane is the comedienne of the two, as proved by her work throughout. Her hair is lighter than Katherine's and not as long. Jane appears more of a cut-up in general action, with Katherine carrying more of a serious expression. Reaching the studio late, the girls go off stage and the "drop" is raised with the stage space back of it laid out to represent a motion picture making place, and are "bawled" out by the director. The kids tremble and quake, and none of their proposed actions are seen. Three scenes are shot. First a kid scene where Jane steals jam and is upbraided by Katherine. The second where Indians approach, but are driven off by the girls with revolvers. The third where Katherine is supposed to die and Jane shows deep emotion. These all demonstrated how the girls accomplished their screen reputation. They are really clever in everything they undertake, and while appearing before the camera may be their real and true specialty, the kids are an entertaining stage proposition. They are a novelty in one sense, a curio proposition in another, and entertainers in more ways than one. Tommy Gray has supplied the Lee kids with a splendid little vehicle, bringing out their versatility, ability and personality. **MARK.**

BUSHWICK BILL

William Seabury and the Wheelers Score Heavily

Daly and Barlow opened with a whirlwind of fast dancing, which took the breath of the audience. Edward Marshall, with his colored chalks, drawing humorous and pretty pictures, and also sketches of the audience, went well. He also had a good line of talk during the work. William Brack and Company of eccentric artists, proved themselves to be exceptionally good athletes and tumblers, and were received well.

Frances Kennedy, comedienne, entertained with her version of a card party, women's gossip, and lots of good stories. Whipple and Huston in "Shoes" made a hit, especially with their song, *I've Got a Good Job Now*, which is some "blue" song. Their act is pretty, and shows good taste throughout. Geo. Yeoman and Lizzie, in which Lizzie failed to materialize, being just a subject for many jokes, went over fine. He has a wonderful line of chatter, and, his jokes and stories are original and well told.

Wright and Dietrich, a very clever pair of singers, both having fine voices, and their act is clean, neat and entertaining all the way through. They were well applauded for *Pretty Rainbow*. Bert and Betty Wheeler, who sang well, and cut many funny capers, took the audience, and next to the headliner, they carried the honors. They seem to do nothing, except appear and act foolish, yet every minute is filled with good stuff. William Seabury headlined, and well deserved the place. His dancing is phenomenal, and his collection of girls is great. They are all very pretty, good dancers, each having their own specialty, and even the piano player sang a little bit. **HUSTED.**

IN THE SONG SHOPS

BY MARK VANCE

Jack Mills Places 150,000 Copies of "Manyana" with Woolworth Stores—Joe Cooper Writes New Instrumental Number—Hampton Durand's Idea

JACK MILLS was once attached to the executive staff of the McCarthy & Fisher music house and while there he became interested in a young man somewhat his superior in physical size and when he established the Mills house independently, this chap went along with Mills. Now Mills' faith in his protégé has resulted in Mills publishing a new song by that young man entitled *Manyana*. The writer of this number which Mills predicts will be a great money-maker, is *Neuman Fier*.

We dropped in at the Mills sanctum to find out

What the Song Was About

and first bumped into Mills before looking up *Fier* and found him not only enthusiastic over *Manyana*, but full of high hopes over other songs on the Mills list. "Everything is running along in fine shape and we expect to have some important announcements to make to the trade and public within the near future," said Mr. Mills, who had to excuse himself for a few minutes to confer with some callers who were there to see him personally.

When he came back with a happy smile he remarked that "We look forward to a run of popularity for *Manyana* with an order just confirmed with the Woolworth Stores for 150,000 copies of the number. In developing this song I have the satisfaction of knowing that my judgment in the composer, *Neuman Fier*, has not been misplaced. He and I worked together for McCarthy & Fisher and when I came over here he consented to come along. At that time he was not a writer of music, although I knew that he had it in him to compose melodies. *Manyana* is his melody and when you hear it you will declare that it is not only a winner but possesses novelty as well.

"It is *Fier's* first

Published Number of Any

consequence and while it has only been released but a short time the success of the number is amazing. Already vaudeville artists are dropping in for it or are sending wires and letters requesting that the number be sent them at once. And while *Manyana* has started out to break a few records we are also going great guns with *I'll Buy the Ring and Change Your Name to Mine*, which has been such a hit with *Wellington Cross*, *Keegan and Edwards*, *Whiting and Burt*, *Harry and Anna Seymour*, etc. And then there is *Pretty Little Cinderella* which is fast attaining popularity that is almost unbelievable. This last number is now in the repertory of the *Kouns Sisters*, with the *Anderson "Frivolities,"* the *Wilton Sisters*, who recently were with "The Little Whopper" and were at the Colonial with our new number this week, *Must Sisters*, *Marie Gaskill*, *Millard and Marlin* and others."

And then we met the *Manyana* melody boy

Who Was Jotting Down

musical notations at the time in an inner office. He is of the rotund proportions that indicate that he is enjoying life and not worrying over the high cost of living. When we told him we had not heard *Manyana*

played he got up and obliged us with his own piano rendition plus a vocal accompaniment which was not as bad as one might imagine of a writer who always plays better than he can sing.

Fier told us that *Manyana* is a Spanish word meaning "tomorrow." The song is of a Spanish land swing that is away from the Oriental deluge of music and the words carry a meaning that cannot be doubted. The lyrical half of *Manyana* is *Mitchell Parish*. We not only liked the musical lilt to *Manyana* but also considered the words worth while.

If *Manyana* has the run that is expected of it then the music mart can expect some more surefire numbers from the pen of this new writer.

When we left the Mills shop we felt happier for having come in contact with such breezy personalities as *Jack Mills* and *Neuman Fier*.

Irving Berlin has written the words and music to a new number entitled *After You Get What You Want You Don't Want It*.

Modest Altschuler has written a complimentary letter to the Berlin office by the way, praising the new instrumental number, *Crocodile*, that was written by *Otto Motzman* and *Harry Akst* and added that he will play it at every concert.

Joe Cooper passed us on Broadway and we

Stopped Him Long Enough

to inquire about his songwriting activities, knowing that some years ago Joe was some songwriting pumpkins around the Shapiro-Bernstein offices where he was affiliated for five consecutive years. Now Joe in recent years has been confining his activities mainly to booking a thousand acts or more that are listed through his brother, *Irving Cooper's* agency. This same Irving was once a member of the Empire City Quartette, with his brother, *Harry Cooper*.

Our inquiry struck a responsive chord in his heart, for Joe immediately waxed enthusiastic about a new fox trot number that he had written styled *Dance-O-mania* and is being marketed by *L. Wolfe Gilbert*. Joe pledged his word that an unusual demand was coming in from the orchestras and that arrangements had been made for the number to be released by the phonograph companies.

Joe Cooper is also the composer of the music to

Gilbert's New Number

entitled *Mumsey*. In the conversation that followed we recalled that *Gilbert* always called his wife "Mumsey" and as the *Gilberts* have been married some years the word impelled *Gilbert* to use it as a song title. *Darl McBoyle*, the sketch writer as well as lyric, with *Messrs. Cooper and Gilbert*, is also a part of the song-writing combination that turned out *Sunny Southern Smile* through the *Gilbert* shops, so it looks as though

Joe in addition to getting bread and butter money from vaudeville bookings will pocket some nice spending coin through music royalties.

Joe is a sort of a free-lancer with his numbers, at times placing them with different companies, with his placement of his latest with *Gilbert* coming through an association and friendship that goes back to the days when *Joe* and *Wolfe* were kids on the East Side, with their favorite outdoor pastime in summer being mud pie making as well as slinging it at each other in boyish ardor. It appears a twist of Fate that each became connected with the song business and that at first while they were connected with separate firms that the day would come when *Gilbert* would not only be a recognized songwriter but would have his own shop and would be publishing numbers by his old East Side pal, *Joe Cooper*.

Joe was once in vaudeville but that recollection is only a memory. He and his brother, *Lew Cooper*, the blackfaced comedian, for a short time, short enough to prove that *Joe's* business was not "vaudevilling," framed a little act that had *Joe* doing more piano playing than anything else.

Joe by the way broke into song-writing with such numbers *Oh What A Beautiful Dream*, *Baboon Baby Dance* (done in "Hanky Panky"), *I'm Saving My Kisses*, *I'm Floating Down the Green River* and others too numerous to mention.

While speaking of *Joe* we must add that another brother, *Harry Cooper*, now in vaudeville, where he has been since the dissolution of the old Empire City Quartette, once wrote a song himself. If memory serves correctly the *Harry Cooper* number was *My Little Eskimo*. *Harry* could always sing them better than he could write them.

Back from New Haven, the land of the Yale boys,

Comes Leo Friedman

with a glowing account of the wonderful success that he had up there "plugging" some of the hits from the list of the B. D. Nice shop including *Clouds*, *Wond'ring* and *Romance*. The Nice executives report a healthy request for the numbers since *Leo* hit the Yale campus. *Leo* says that he not only "pulled" some novel song-plugging ideas up there for the collegians but prevailed upon the glee clubs to use the Nice numbers. Every day *Leo* looks forward to a bulky parcel by mail conferring the Degree Of Song-plugging Art upon him bearing the seal of Yale.

Once every year *Benny Bloom* disappears from Broadway and works his young head off his shoulders putting on the East Side Minstrels. *Benny* annually digs up more minstrel talent than *Gus Edwards* used to land in vaudeville with "kid acts." *Benny* lines up 300 or more young-

sters, tries out their voices and has them go through a few dance stunts and then after the weeding out process, stages a minstrel show that makes *Bloom* a candidate for the mayoralty of that district. *Benny* is now rehearsing an ambitious lot of *George Evanses*, *George Primroses*, *Lew Dockstaders*, *Frank Tinneys* and *Al Jolson*s over there and has some job cut out for himself.

Irving Mills is now associated with his brother, *Jack Mills* and can now be found on the latter's payroll.

Hampton Durand is in New York and his visit here recalls that this well known musical director and composer has been spending some time on the Pacific Coast. *Durand* has just had a picture scenario idea accepted by a western corporation which has brought the completed film to New York relative to exploiting it in the eastern markets.

The title of the film is

"Back to My Kid Days"

and it is a five-reel affair with an appropriate prologue. Mr. *Durand* in addition to being vitally interested in the picture has also composed the music for a song that will go with the picture, bearing the same title. *Hugh E. Dirker* and in a few minutes' conversation with *Durand* we learned that the song is to be exploited in a different way but still carry weight for the picture. There is such a close relation between the picture and the song that one rides with the other.

Back To My Kid Days is what its title implies. There is no reference to a society drama or a vampire theme either in the picture or the song.

Mr. *Durand* says that he has been far more successful since leaving vaudeville, not that he has any hatred or harsh feeling toward vaudeville, but that the new picture and song idea is bringing in more money.

Billy Curtis wrote *It's Your Move Now*. *Pace & Handy* have published it and from their office come splendid reports as to its success. In getting the inspiration for the song *Curtis* says he was standing in front of the Gaiety Theater building one day, talking with a friend, when a voice whispered "move" and *Curtis'* friend told *Billy* "it's your move now." Later at his hotel another friend gave *Curtis* what he thought was a good title for a song; it was *If You Ain't Got It, You'd Better Go Get It*, which *Curtis* inferred had been taken from his friend seeing his (*Curtis'*) hotel bill sticking out of his keybox. Then *Curtis* realized that he would have to "move" if he didn't get, hence the title *It's Your Move Now*. Now *Curtis* says he didn't know anything about the celebrated game of checkers and knowing his song title would or must have a tag line or "punch" with a checker move went out and became acquainted with the board and some of its moves. *Curtis* remembered an old negro down south who had always told *Curtis* he would rather play checkers than eat and *Curtis* worked in the idea. *Murray Rubens* wrote the melody. *Bert Williams* looked the song over and suggested that *Pace & Handy* be consulted. So that tells the story of *Billy Curtis* and his "move" number.



DRAMATIC MIRROR

LELIA HOPE

*A charming young cinema star who is soon to
be featured in the Malcolm Strauss Photoplays*

"BEFORE THEY WERE STARS"

V.—Eugene O'Brien

BY AN OLD TIMER

A College Man from Colorado—Was to Have Been a Doctor—Has Had Great Success on Both Stage and Screen

EUGENE O'BRIEN, idol of the "picture fans" is just a little different from most other leading men,—hence his charm. You all recall that story in "The Old Exhibitor" column a few weeks ago about the popular star who got mixed up about his colleges? Needless to say, it was NOT Eugene O'Brien. When one has a real alma mater, he cannot get mixed, and Gene O'Brien can prove definitely, exactly and conclusively that he graduated with honors from the University of Colorado. That is one wee difference to start with and the fact might be added that he shone as captain of the baseball, football and basketball teams and yet has never appeared (so far as we recall) in a college picture! Leave that to others with a correspondence college degree, they are particularly at home in college hero roles.

We have remembrances of such pictures and there was one play produced recently with a group of undergraduates who should have been earning their livings at least ten years! Nothing counterfeit about our particular star this week, and, like all real folks, he puts on no airs about his college degree. But it is an interesting point, just the same.

Like "Young Lochinvar"

he came out of the West, the first of our "Before They Were Stars" people to hail from there. Boulder, his birthplace, is not far from Denver, Colorado, and is noted chiefly for its Summer Chautauqua where learned ones from all parts of the country gather to exchange brilliant ideas. Quite appropriate that a college man should be born in such a typical town.

Did you ever think about Denver's peculiar location? To Easterners (who sometimes regard Philadelphia as a "western" town) it is in the "Far West," but the Californian speaks of "a trip East" when he goes summering to Denver or Colorado Springs. On the Coast, Gene O'Brien might be called an Easterner. It is all a matter of viewpoint.

He Had a Hard Time

locating a job, as everyone does who comes to town unknown and with little experience. But he kept at it, just as he did with the unwanted courses at college. If he got a start, it would be a means to the end,—what end he did not know. Certainly he never thought of pictures for they were in their infancy when the Colorado boy came to New York.

At last a small opening presented itself. It was in the chorus, where many great people in the theatrical game had their start. For a couple of seasons he played in musical comedy with Fritzi Scheff and Elsie Janis, singing small roles and working hard all the time. His patience was rewarded at last and the good luck drew him out of musical comedy forever. It was

The Late Charles Frohman

who discovered in him a "find" for dramatic roles and gave him a number of good parts, and, incidentally, started him on the upward climb toward success. Mr. Frohman was always ready to give opportunities to young people whom he considered talented, and there are many who owe

everything to his kindness in giving them a start. All have not turned out as successful as Eugene O'Brien, of course, but there are many who have cause to remember his name with gratitude.

Once he developed a leading man, plenty of other managers were ready to step in and bid for his services, but it was at the Empire that the rough edges were rubbed off and the embryo actor taught the essentials of

would prevent him from realizing the ambition, which was wished on him by his family. His idea of a career was to go on the stage, but in a family of professional men, this was not to be considered for a moment. So he studied a little and went in for athletics, all the time hoping against hope that he might change his line of work. At last, after the family saw that he would never succeed as a surgeon, they permitted him to switch to

serve an apprenticeship but hardly one in which to overcome one's love for the stage. Like most stocks, it is quite a family affair and there were plenty of good times sandwiched in between rehearsals and two performances a day with an old part and a new one to be studied.

Eugene O'Brien's parts did not take long to learn those days, but while he was waiting in between his cues, he was studying the methods of the experienced actors and learning all the time. He possessed an excellent voice and kept up his studies along musical lines thinking that he might step into some musical show.

Denver is not the land of opportunity that New York is, and so, having served a year's apprenticeship, he decided to try his luck on Broadway, the Mecca of all actors real and would-be, the country over.

Again the difference from

Story Book Heroes

who win at a single bound. It was several seasons before O'Brien landed at the top. He had several excellent opportunities and received favorable criticism from the critics of New York and nearby cities. He played in the support of Ann Murdock and Margaret Livingston in productions six or seven years ago and then came an enviable opportunity and one that was coveted by many older and more experienced actors.

Ethel Barrymore appeared in a revival of one of her old time favorite parts, "Trelawney of the Wells," and decided that Eugene O'Brien was just the one she had been looking for to play opposite her. It was a wonderful chance and Mr. O'Brien has always felt grateful to Miss Barrymore for selecting him. The ball that Charles Frohman had set rolling in his favor, kept rolling right along headed straight for the bullseye!

The next year that standard old play "A Celebrated Case" was presented at the Empire Theater under Mr. Frohman's management and Eugene O'Brien was given one of the "all-star" roles. This alone would have made him on Broadway had he been content to rest on his laurels, but he kept right on, hoping to do bigger and better things. His notices in "A Celebrated Case" were most complimentary and reflected great credit on his early training in the old Elitch's Garden Stock Company. He could have gone back as a visiting star,—how he envied the star when he was playing bits out there!—but his contracts kept him on Broadway, and in between times he played summer stock in Hartford where he could be near New York. Needless to say it is quite a few hours trip from Denver to Broadway!

"Kitty MacKay"

recently made over into a musical show, was his next venture and it played a fairly long engagement at the Comedy. But it was in "The Country Cousin" that he made his big New York hit. The play was produced at the Gaiety Theater in September 1917, with Alexandra Carlisle, the English actress, as the star. Mr. O'Brien, needless to say, by his fine acting, shared the laurels with her, and his excellent and unassuming

(Continued on page 713)



Eugene O'Brien, who has become established in Selznick Pictures in a very short time as one of the most popular of the film stars.

good acting. A wonderful opportunity and one that was made the most of, you may be sure.

They say "Opportunity knocks but once," but it seems to have rapped several times upon young Eugene's door. First in Denver, then in New York when the musical comedy opening presented itself and now the door way leading toward stardom opened just a crack to let the coming star take a peep inside.

He Started Out to Be a Doctor

hoping all the time that something

civil engineering and he took that up, vowing that it would be but an avocation, when he had his way.

One day a miracle happened. His mother gave her permission for him to follow his chosen line of work, hoping perhaps that he would soon tire of it. Everyone who has travelled knows of the Denver Stock at Elitch's Gardens. Hardly an actor of prominence who has not served his apprenticeship there and the list of visiting stars sounds like Broadway at its height. A splendid place to

COME EAST, YOUNG WOMAN!



(c) Evans, L. A.

Darkness, a key, a
caution against
noise—can it be the
cellar? Perhaps,
but we'll never be
sure for the Chris-
tie Comedy girl,
like the daisies,
won't tell

(c) Evans, L. A.

Another Christie Com-
edy girl! She might
be singing "By the
Beautiful Sea" for the
benefit of the land
lubbers of Los Angeles



Any man who can keep
seven young and flirta-
tious maids interested in
these days of independ-
ence deserves a place in
the Utah Hall of Fame.
Perhaps it's the story and
not the man. A scene
from "A Ladies Tailor"
(Paramount-Mack Sen-
nett)

Five "fly" girls who
have a bird's eye view of
the comedy film world.
They appear in "By
Golly" (Paramount-
Mack Sennett)

"THE STOLEN KISS"

Constance Binney Pleases in Realart Picture

Based on the book by Lucille Van Slyke. Scenario by Kathryn Stuart. Directed by Kenneth Webb. Realart Picture.

Felicia Day	Constance Binney
Octavia, her mother	
Dudley Hamilt	Rodney La Roque
Major Trenton	George Backus
John Ralph	Bradley Barker
Allen Graemer	Robert Schable
Peter Alden	Frank Losee
James Burrell	Richard Carlyle
Dulcie, the sculptor girl	Edna Davies
Mlle. D'Ormy	Ada Nevil
Marthy	Agnes Everett
Jack Hall, an architect	E. A. Fetherston
Mrs. Hall	Jean Lamb
Tom Stone	Joseph Latham

As a whole "The Stolen Kiss" is a very pleasing vehicle, especially the concluding reels, but there are moments that are dull which seems to be due to the fact that in adapting the book story to the screen the scenario writer found the substance short and therefore padded it as much as possible.

There are a number of humorous situations in this photoplay that are absolutely ludicrous, thanks to Miss Binney.

The principals' contributions were commendable. Miss Binney appears in the first part of the picture in a

dual role. Her best work is as a young girl whose youthful spirit bubbles forth with vivacity. Rodney La Roque was delightful in every sense of the word. He played with the vim of youth as though he really meant it.

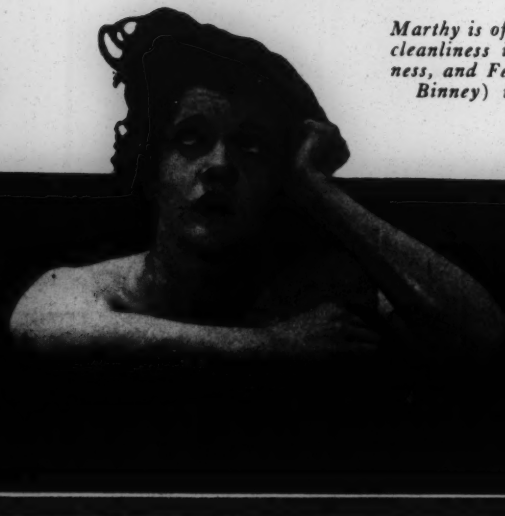
Felicia Day's stern grandparent believed that the present-day girls are not good companions for her to mingle with so he keeps her secluded in his garden. While she is sitting watching the next door choir boys playing in the midst of their recess, one youth's cap is thrown over the fence. The boy, Dudley Hamilt, climbs over and meets Felicia.

Years pass by, and once again the boy and the girl meet, over the same garden wall. This time there is a kiss. Her grandparent watches and decides to move out of the vicinity. More years pass in which granddaddy dies leaving Felicia to freedom at last. She endeavors to hunt for Dudley Hamilt and after many disappointments they both meet to mutual satisfaction.

Constance Binney, the little star of Realart's "The Stolen Kiss," reveals that she is a dancer of parts as well as a player of parts



Marthy is of the opinion that cleanliness is next to godliness, and Felicia (Constance Binney) is the sufferer



April 10, 1920

MOTION PICTURES—3

Geraldine Farrar and Lou Tellegen in

scenes from Goldwyn's "The Woman and the Puppet"



"THE WOMAN AND THE PUPPET"

Goldwyn Picture Offers Free Scope for Geraldine Farrar

Concha Perez.....Geraldine Farrar
Don Mateo.....Lou Tellegen
Bianca.....Dorothy Cummings
Phillipe.....Bertram Grassby
El Morenito.....Macey Harlan
Pepa (Morenito's sister).....Christian Pereda
Mercedes (Morenito's sister)

Amparito Guillot
Miguel.....Milton Ross
Concha's mother.....Mme. Rose Dione

The very name "The Woman and the Puppet" convinces one that there will be a role well suited to Geraldine Farrar's emotional acting, and those who see her in this film will be more convinced than ever that she is more intensely dramatic than ever before.

Miss Farrar plays the role of Concha Perez, a Spanish cigarette-maker, who is a young "she devil," according to the police. The hero, Don Mateo, a captain, and of the

nobility, meets the fascinating and tempestuous Concha and protects her from the police.

He tries every device to get her, maddened by her evasions and by her admissions that she loves him.

He follows her to Cadiz, where he discovers her in a disreputable "dive" along the quays. He brings her back to Seville and gives her a home, where she mercilessly locks him out and taunts him by making believe she cares for another. At last, driven to any extremity in his desperation she comes to mock him more and like the proverbial worm, a few blows reduces Concha to the realization of her cruelty and to the immensity of her love for Don Mateo.





"THE WOMAN IN ROOM 13"

Pauline Frederick Shines as Star of New Goldwyn Picture

Presented by Samuel Goldwyn. The star, Pauline Frederick. Directed by Frank Lloyd. Adapted from the play by Samuel Shipman and Max Marcin.

Laura Bruce.....Pauline Frederick
Paul Ramsey.....John Bowers
John Bruce.....Charles Clary
Dick Turner.....Robert McKim
Andy Lewis.....Sydney Ainsworth
Carrigan.....Charles Arling
Edna Crane.....Marguerite Snow
Harriet Marsh.....Emily Chicester
Lottie Hansen.....Kate Lester
The Girl.....Golda Madden
Joe.....Richard Tucker

"The Woman in Room 13" as produced by A. H. Woods at the Republic Theater, New York, was a success from the box office viewpoint, and its engagement made it loom up as a picture possibility. Its general theme is of the melodramatic type that adapts itself readily to the films, so when the Goldwyn Company obtained its screen rights it immediately cast Pauline Frederick for the principal feminine role.

Miss Frederick holds the central at-

tention and she never falters in her acting as the misjudged wife of Paul Ramsey, Dick Turner is the villain and handles his role well. The arch villain though is John Bruce, who has planned revenge upon his ex-wife, who had divorced him when she found him unfaithful.

Miss Frederick, as Mrs. Ramsey, put a consummate touch to the role when she realizes that her husband has committed murder. She tries to shield him, showing to Bruce, who knows that she is innocent of any complicity, that she loves Ramsey and Ramsey only. The story carries a dramatic theme that happily unwinds itself at the close when Ramsey learns the truth and that his wife is flawless. The Goldwyn company has given the picture adequate environment, with Miss Frederick carrying the honors.



Above at the left, Pauline Frederick in Goldwyn's "The Woman in Room 13," having returned home unexpectedly, discovers her husband about to give a party

Below, the husband and the ex-husband of Pauline Frederick come to the point of drawn guns in an affair which involves the lady's honor



LITTLE TRIPS TO LOS ANGELES STUDIOS

VICTOR SCHERTZINGER, who is directing the production of "The Slim Princess" which Mabel Normand is now making at the Goldwyn studio, is a wise man and one to whom precaution is not unknown. Therefore he asked that the stage on which the picture is being made be re-enforced. The reason for this is apparent when it is known that twenty women, averaging 207 pounds each, are in the cast. Lillian Sylvester leads them all—weighing 273 pounds. As a reward for her weight she is playing the part of the sister of the princess, who because she was slender was considered unattractive in Morovenia. Miss Normand, playing the part, weighs a little under 110, so she doesn't add anything noticeable on the strain on the stage floor, but when those twenty big women come on, Mr. Schertzinger is glad he had the forethought to have the stage re-enforced.

Louie Cheung is just about the busiest man at the Goldwyn studio in Culver City these days, for in addition to acting in Katherine Newlin Burt's "The Branding Iron," he is constantly being called into consultation by Reginald Barker, who is directing the picture. Mr. Cheung has come to be recognized as an authority on all things Oriental and there is great rivalry for his services when Chinese scenes are being put on. He not only can tell how the scenes and costumes should be, but when Chinamen are used, he can act as interpreter. The last Goldwyn picture in which Mr. Cheung was seen was Rex Beach's "The Girl from Outside."

Fifty Yards of Gown

Dorothy Wheeler, who is one of the Goldwyn players making "The North Wind's Malice" by Rex Beach, wears a gown in the play which has fifty yards in it. No, it is not that Miss Wheeler is so big that she requires ten times as much for a dress as the ordinary woman! But in the play, she has the symbolical part of Malice and being a symbolical figure, of course she has to

Heavy Weights at the Goldwyn Studios—Indians Get Films from Doug—Nazimova Has an Ice Cream Soda—Getting Local Color

have flowing and blowing draperies. It is a good thing the gown is made of chiffon. To carry fifty yards of any other material around would be more than should be expected of any actress. Still, Miss Wheeler says she wishes it were serge, for even fifty yards of chiffon don't produce much warmth and the picture is being made out of doors at Port Henry where the only way to be comfortable is to wear big fur coats and caps.

Films for Indians

Douglas Fairbanks last week forwarded to Polacco, Arizona, center of the Hopi Indian reservation, several reels of motion picture weeklies and scenes from some of his own film shot during a recent trip to that country while taking scenes for his next "Big Four" production, "The Mollycoddle." Accompanying the films was a nice nifty screen, a projection machine and an operator, together with the necessary electrical equipment for operating same. This was sent out to the Indians because Mr. Fairbanks had promised them a close-up view of some of the leading world events, and to also introduce them to something different from what they had been accustomed to seeing all their lives there on the Arizona desert. It was a little courtesy in return for the many courtesies extended by the Indians during the company's sojourn among the Redskins.

Nazimova's Ice Cream Soda

"What'll you have?" "Well . . .," hesitatingly answered the small woman in motor togs, "I'd like an ice cream soda. Only, I don't like soda—and I don't care for ice cream."

The druggist didn't say what he thought, but he looked it and the

woman blushed. She told him to fix up something—anything.

"My dear," laughed her escort, "I don't think I ever saw you taking an ice cream soda."

"Yes, I believe this is about the third since I've been in this country—14 years!"

"Well!" exclaimed the druggist brusquely, "About time you knew something about the U. S. A.!"

The woman gulped the drink and returned to the machine. A moment later the druggist flew out of his shop breathless apologetic.

"A woman just told me . . . you're Madame Nazi—na—mo, er—that is—I hope you'll pardon me!" The actress laughed.

Later, Ray Smallwood, who is directing Nazimova in Metro productions, also motoring through, stopped for a cup of coffee. The druggist chatted affably.

"Oh, lots of prominent people come here," he smiled. "Now only this evening . . ." casually impressive, "Madame Nazimova was in to see me!"

Leave it to the Thomas H. Ince scenarists to do the unusual to get the "local color" which the picture public demands in their screen menu. First Agnes Christine Johnston entered a gloomy penitentiary to get "atmosphere" for a convict story. Now it is announced that R. Carol Kapleau, recent acquisition of the Ince scenario forces, is about to enter the portals of a Los Angeles convent to obtain the much-needed "Ince-spiration" for a Louise Glaum drama.

The Rev. S. F. Cain, who evinces genuine interest in motion pictures and their development, has granted official permission for Miss Kapleau's excursion into the convent and has pledged his cooperation to insure the

technical accuracy of chapel scenes which will be used in filming the story.

The Rainy Season

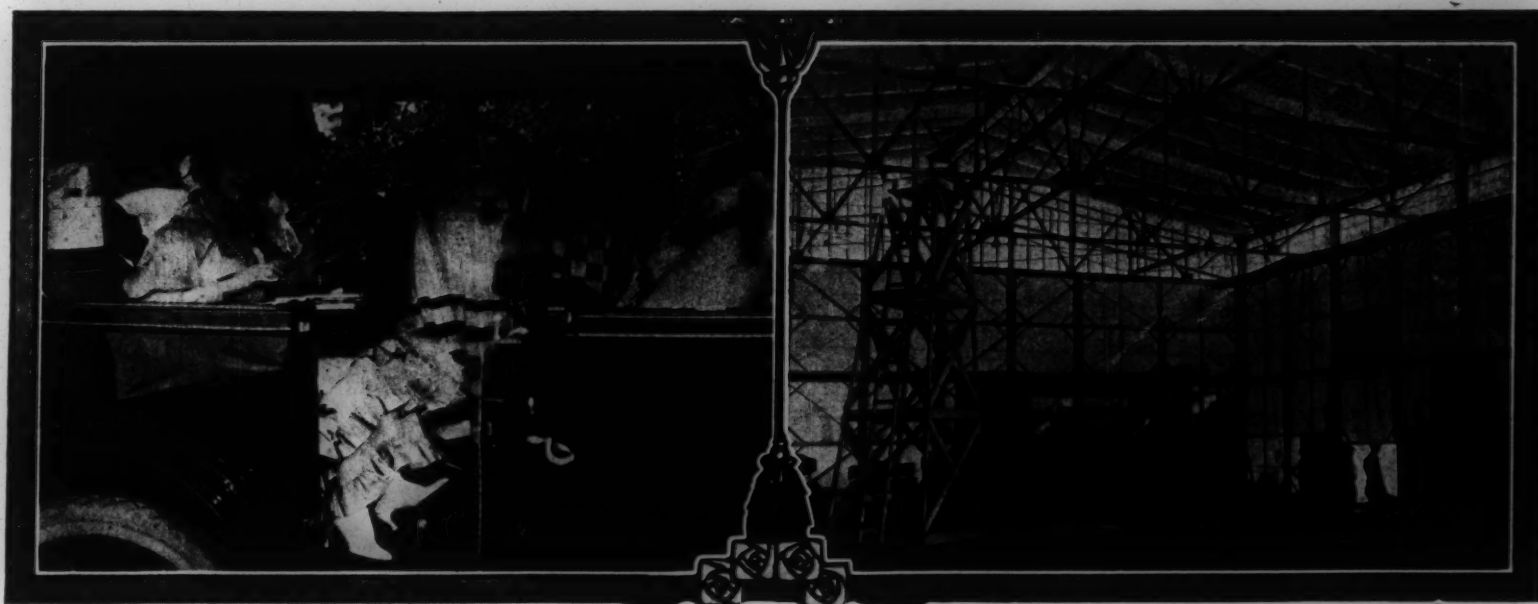
in California may thwart the production plans of some studios, but all is well and evenly balanced at the Thomas H. Ince plant in Culver City. Harry Schenck, State Manager, comes to bat with the very pleasing announcement that the production schedule has remained uninterrupted during a four months' period ending the current week. Schenck says that plans and sets were so arranged that the Ince companies were switched to interior work during the rainy season. Production has continued with ferocious persistence and nary a day, nor even an hour, has been lost.

Bobby Vernon, star in Christie Comedies, and Harold Beaudine, formerly assistant to his brother Bill in directing at Christie's are co-directing their own picture. There was a dearth of directors and also property men at the studio last week and Bobby and Harold undertook to make the picture themselves. They bit off quite a "Chunk" and found out that there were no electricians or stage hands available. So they had to move the lights, dress the act, hire all the extra people themselves, and do all the general shifting. The scenario was written for them by Scott Darling, which helps some.

An Appropriate Gift

Craufurd Kent, whose fine characterization of the "fighting parson" in the big Pathe-Edgar Lewis Production, "Other Men's Shoes," has aroused so much enthusiasm with motion picture audiences, recently received a gift which would make a centipede mad with envy. The other day two large packing cases arrived at his apartment and Kent, after pulling down the shades to keep out prying eyes of revenue agents, pried open the boxes.

They were filled with old shoes of all kinds, tagged, "From the Gang at the Studio." Kent says he has enough trouble filling his own shoes without trying to step into the cast-off ones of his friends and admirers.



Margarita Fisher, star in American's Flying "A" specials, in her convenient traveling boudoir.

A "corner" of the new Neilan-Kaufman studio. If this is a corner and there are four corners, well—



"LIFTING SHADOWS"

Emmy Wehlen in Perret-Pathe Melodrama

Adapted by Leonce Perret from a story by Henri Ardel. Directed by Leonce Perret. Released by Pathe.

Vania.....Emmy Wehlen
Clifford Howard.....Stuart Holmes
Hugh Mason.....Wyndham Standing
Countess Vera Lobanoff

Julia Swayne Gordon
Gregory Lobanoff.....F. French
Serge Ostrowski.....R. Bongini

After a long absence, Emmy Wehlen has at last returned to the screen fold, and in order to make the event a well remembered one Leonce Perret has engaged an all-star cast to support her and has adapted for her use a thrilling story by Henri Ardel. One is tempted to believe that he has adapted a whole series of stories, so full of plot and action is the picture.

It begins in Russia in 1914. A band of revolutionists with high ideals form a "Circle of Death" which is to democratize Russia and eventually the world. They are raided, however, and their leader killed. He has entrusted to his

daughter Vania the necessary papers for carrying on his work in America and thither she repairs.

Years later we see her married most unhappily to a drunken writer. In a fight between them she shoots her husband and thinks she has killed him.

She is tried for murder and acquitted, thanks to the efforts of her lawyer, who is in love with her. The "Circle of Death" becomes desperate for the papers and sends a man to obtain them by force. In leaving the house he is shot and brought back to the house, dies.

The confession of the dying revolutionist that it was he who killed Vania's husband makes her free to marry the man she loves.

Miss Wehlen is gorgeous to look at and dresses beautifully. Her Vania is a most attractive person indeed. Excellent work is also done by Julia Swayne Gordon, Stuart Holmes and Wyndham Standing.



Clifford Howard (Stuart Holmes) meets his death at the hand of Gregory Lobanoff (F. French), in "Lifting Shadows" (Pathe)

Emmy Wehlen as Vania Howard refuses to be bullied into giving up the documents entrusted to her by her father.





"THE STREET CALLED STRAIGHT"

Basil King's Popular Novel Filmed by Goldwyn

Story by Basil King. Directed by Wallace Worsley. Photographed by Robert Newhard. Goldwyn picture.

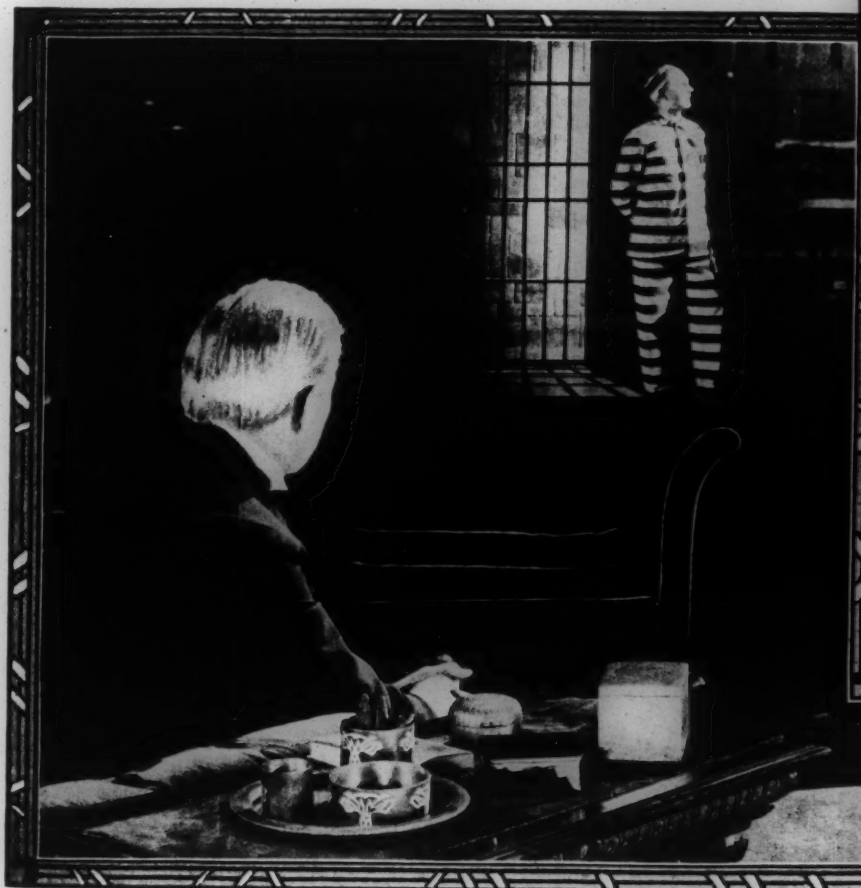
Henry Guion.....Charles Clary
Olivia Guion.....Naomi Childers
Col. Rupert Ashley.....W. Lawson Butt
Rodney Temple.....Alec. B. Francis
Drusilla Fane.....Irene Rich
Mrs. Temple.....Jane Sterling
Peter Davenant.....Milton Sills
Marquise de Melcourt.....Lydia Y. Titus

There is much suitable dialogue in Basil King's novel, "The Street Called Straight." In most cases it would be of little use in an adaptation to the screen. The printed page can intrigue the imagination of the spectator with the story's theme, dialogue and description, better than the screen, but, nevertheless, Goldwyn has done an excellent piece of work with its celluloid version of the book.

The contribution of the individuals is emphatically good. The entire cast work splendidly.

Henry Guion has embezzled funds to keep up appearances. Peter Davenant, a boyhood chum of his daughter comes home and helps Guion. The daughter thinks he is sacrificing his wealth to capture her, but Peter's motive is to help those who are not so well situated.

Her fiance, Col. Rupert Ashley, is an Englishman who believes in fair play and real sportsmanship. Something goes wrong and Ashley endeavors to find out what it is. He discovers that Peter has won her heart. Then Col. Ashley shows his manliness by retiring from the affair.



(Above) Peter Davenant (Milton Sills) and Olivia Guion (Naomi Childers) have a little misunderstanding. (Left) Henry Guion sees a vision of what might befall him.

Top of page, left, Milton Sills, and right, Naomi Childers in "The Street Called Straight" (Goldwyn). Center, Col Ashley (W. Lawson Butt) decides to give Olivia up

"HER FIVE-FOOT HIGHNESS"**Edith Roberts Is Pleasing in Universal Picture**

Adapted by Hal Hoadley from a story by Tarkington Baker. Directed by Harry Franklin. Released by Universal.

Ellen.....Edith Roberts
 Lady Harriet.....Virginia Ware
 Wesley Saunders.....Ogden Crane
 Sir Gerald Knowlton.....Harold Miller
 Lord Pomeroy.....Stanhope Wheatcroft
 Lady Clara.....Kathleen Kirkham
 Solicitor.....Rudolph Christians
 Butler.....Hugh Saxon
 Chorus Girl.....Leota Lorraine
 Slim Higgins.....Leonard Clapham
 Williams.....Henry Woodward

"Peg o' My Heart" bids fair to rival her famous ancestress "Cinderella" as a popular subject for plays and pictures. With various little twists and turns it can frequently be made into a pleasant little romance with only a family resemblance to itself. But in making the present adaptation one essential has been omitted and that is credibility.

Edith Roberts, however, is most at-

tractive as a little Western ranch girl who suddenly finds herself in English society. According to the plot she is living quite happily on her ranch in a country which is more traditionally than actually Texas. Suddenly she gets word that she is heiress to a great estate in England.

Things prove somewhat difficult for her, though, because of a villainous neighbor in Texas who plans to swindle her out of her title and also out of her ranch. But she is halted by her English relatives' arrival and her identity is established. All this time everybody has expected her to marry young Sir Gerald who is clearly in love with her, but when he asks her, she slips away and proposes to plain Slim Higgins.

Edith Roberts is breezy and attractive as the little hoyden, and the supporting cast is quite satisfactory.



At the right we see young Ellen Wilshire (Edith Roberts) engaged in a sociable game with her gang in "Her Five-Foot Highness" (Universal)

Below, Lady Ellen (Edith Roberts) arrives at her ancestral estate in England by way of the servants' quarters



THIS WEEK'S BROADWAY PICTURE SHOWS

THE STRAND

Nothing to Laugh At at the Strand This Week

Those who went to the Strand this week to be amused should at least be entitled to a refund of a part of the war tax, for the luxury of a laugh was not provoked throughout the evening. There wasn't a "funny" and there wasn't an animated cartoon.

However, the display of *Geraldine Farrar's* name coupled with that of *Lou Tellegen* proves sufficient attraction—consequently Strand audiences are large and eager.

"The Woman and the Puppet" is a Samuel Goldwyn presentation with a role which exactly suits Miss Farrar.

This week's overture, "Sakuntala," by Goldmark, is a most colorful one. *Carl Eduarde* conducts with his usual artistic interpretation.

The scenic, "Editorial Horse Play," was interesting, inasmuch as it showed some very beautiful trails and streams. There were several well-known editors, poets, etc., who seemed to enjoy immensely their outing and the absence of the crayon of censorship.

One of the most attractive features was the very artistic drop which represented a stained glass cathedral window. Not only the soft, rich colorings were artistic, but the Russian Cathedral Quartette is welcomed back to the Strand. It was rather unusual to hear the quartette sing with an organ accompaniment and in English. Nevin's *The Rosary* was beautifully harmonized and artistically sung.

The Strand Topical Review showed the sinking of several "contraband" ships. It is always very solemn and impressive to see an able ship destroyed. There were kinky-headed colored welfare babies and a lady who was having hers kinked by means of a permanent wave. Mr. Wilson's choice of a summer home at Woods Hole and the Bowic races at Baltimore completed the list of topics.

Owing to the illness of *Walter Pontius*, the tenor who sang on Sunday with *Miss Stanford*, the honors went entirely to the latter on Monday evening. She chose *Kiss Me Again* and *The Last Rose of Sum-*

Geraldine Farrar at the Strand—Special Easter Program at the Rivoli—"Hansel and Gretel" Well Sung at the Capitol—Barrymore Film at the Rialto

mer, both which were very generously applauded.

The musical part of the program was concluded by a selection from Victor Herbert's "Sweethearts" on the organ.

THE RIVOLI

Constance Binney is Star of New Program

A special Easter program is at the Rivoli this week and it is one of the best in some time. Manager Riesenfeld has chosen the beautiful "Egmont" Overture for the chief musical feature, written by the master Beethoven. Frederick Stahlberg conducts.

A Robert C. Bruce Scenic released through Educational films, "The Merry Little Put-Put," was the journey of a motor boat among nature's mountains.

In respect to the Easter season, the Rivoli have arranged a special Easter fantasy for chorus, ballet and orchestra called "Easter Dawn."

The choreography was arranged by *Dixie Wilson* and she must be complimented for it. At the opening four spritely maidens dance in the so-called "classical" style. Behind is a beautiful setting depicting early dawn. The curtain is drawn and withdrawn and next part is furnished by a choir with their usual pious robes. *Halleluia* is then sung as though it came direct from the choir loft of the church. This is certainly a splendid innovation.

The Rivoli Pictorial showed a number of current events that were in every way interesting. Some were Germans sinking ships during the war, the President's summer home at Wood's Hole, the recent Western tornado that brought havoc to many homes, food being distributed in Berlin, an exhibition of the South American tango done by a chic South American miss, and a Mutt and Jeff cartoon which with the aid of the drummer's traps was exceedingly funny.

The feature picture for the week is *Constance Binney* in a Realart photoplay, "The Stolen Kiss."

A "Snub" Pollard comedy released by Pathe entitled "Speed to Spare" was a laughter producing vehicle but was not the best that "Snub" has appeared in. Professor *Fermin Swinnen* closed the program with an organ solo by Handel, *Alleluia* from the Messiah.

THE CAPITOL

Current Program Includes Fairy Tale Opera

With *William G. Stewart*, the producing stage director of the Capitol, still unable to take charge of the Capitol Theater's show, owing to illness, but expected back within the fortnight, the Capitol arranged with a travelling company of singers to offer "Hansel and Gretel," the German fairy tale in grand opera form.

The music is by *Ethelbert Humperdinck*, with the libretto by *A. Wette*, the composer's sister. The characters as presented Sunday afternoon were Peter, the father, sung by *Theodore Webb*; Gertrude, the mother, by *Sarah Burdick*; Hansel, by *Sally Spencer*; Gretel, by *Mary Burns*; the Witch by *Mary Potter*; the Dew Fairy (spirit of Dawn) by *Aida Henry*, and the Sand Man (the spirit of Sleep) by *Florence Heffe*.

It was splendidly and effectively sung, with the three women, *Misses Burdick, Burns and Potter*, displaying excellent voices. *Miss Potter* in particular sang so effectively that her work was enthusiastically applauded. *Mr. Webb* has a good voice and uses it to good advantage.

There are no vaudeville turns at the Capitol this week. *Arthur Depew* plays an organ solo with expression and technique. The Capitol News showed some interesting events from the different news weeklies.

The overture was "Russian and Lioudmilla" (Glinka), with the Capitol Symphony Orchestra playing flawlessly under *Nathaniel Fin-*

ston's masterly direction. The audience bestowed more than passing interest in the *John Cumberland* picture, "The Stimulating Mrs. Barton," through *Mrs. Sidway Drew* being the directing hand.

The feature film was "The Woman In Room 13," with *Pauline Frederick* as the star. The feature followed the presentation of the "Hansel and Gretel" operetta.

THE RIALTO

Crowds Flock to See "Dr. Jekyll and Mr. Hyde"

Hundreds were turned away Sunday night at the Rialto unable to obtain admission, the drawing card being beyond all doubt the Paramount-Artcraft's picturization of the story of "Dr. Jekyll and Mr. Hyde" which has *John Barrymore* as the star.

The program ran along in an uneventful way, with an unexpected howl of laughter coming from a section of the Rialto Magazine when the Selznick News showed a contrast between a busy day in Philadelphia and New York. The Quaker-town people were shown moving at a snail's pace while a trick of the camera had New York's pedestrians moving like forked lightning. The idea enlivened the Magazine noticeably and caused general laughter.

The overture by Rialto Orchestra was "LaForza Del Destino" (The Force of Destiny) which the musicians under *Hugo Riesenfeld's* direction, played beautifully. Judging from the applause *Mr. Riesenfeld* receives at each performance he conducts there is a regular clientele that goes to the Rialto just to hear his orchestra play.

After the Rialto Magazine *Sudwarth Frazier*, tenor, and *Edoardo Albano*, baritone, offered *The Palms* (Gabriel Urbain Faure) as a duet that was harmoniously rendered and which pleased the audience immensely.

The feature film then followed with a novel comedy film, "Uneasy Feet" being well received. This is a picture that is handled by the Special Picture Corporation.

The organ solo, played by *John Priest*, was *Polonaise Militaire* (Frederick F. Chopin), brought out the full tones of the Rialto's splendid instrument.



A twilight group from one of the "Scenics Beautiful" which Robert Bruce directs for the Educational Film Corporation

"THE BELOVED CHEATER"**Lew Cody Fascinating in Robertson-Cole Film**

Bruce SandsLew Cody
 Mr. ChallonerFrederick Vroom
 Mr. MorganAndrew Robeson
 Mrs. Thorndyke-Brook....Alice Fleming
 Eulalie Morgan.....Eileen Percy
 Kingdon Challoner.....Jack Mower
 WangHimself

"The Beloved Cheater" presents Lew Cody in an interesting character study of a "He-vamp". As this is his specialty he is naturally very effective in the part. In hunting the fair sex he is exceedingly fascinating of the kind that will bring sighs from the feminine spectator.

The story has an original theme that is probable in every way. Sensuousness could easily creep into this picture if it had the chance, but somehow or other the producers have escaped this ticklish subject.

A splendid cast supports the star. Lew Cody depicts somewhat the type of the modern man—how he would love, kiss and win the heart of the girl of tomorrow. He acts in a quiet manner, walking through the scenes

in a quiet way. All in all, the production is an excellent surcease from heavy drama.

Lew Cody as Bruce Sands, a wealthy bachelor, spends most of his time wooing pretty women. A male friend asks his advice in a love affair. It seems that this young man is engaged to a girl who believes that any form of "kissing" is disgusting.

Bruce tells the young man that he does not know the right way to "kiss". They enter into a plan whereby Bruce is to rush in and kiss the girl and the young man is to tell the girl that he did it.

After the trick is done the girl discovers that it was not her fiance who administered the osculatory stroke and goes about in a trance looking for the "great kisser," hoping to get some more of his loving.

After finding him she wants his love, but he persuades her to go back to the man who really loves her and she obeys after a heart-breaking parting.

The entire production has been produced in a most pretentious manner. The interiors, in which most of the picture is photographed are beautiful in every degree. The costumes of the individuals are nothing short of gorgeous, especially those worn by the women. Once again we must say that the entire photoplay is what anyone would call entertaining—emphatically entertaining. It is just the kind of vehicle that will please the young as well as the old. Lew Cody is certainly a pleasure to watch and his method of loving stand out among the best that have been contributed to the celluloid.

His personation of the "he-vamp" can be called equal to that of Theda Bara as the "she vamp." Of course, his delineation is not as vivid as Theda brings forth, for a "he-vamp" must be quiet and suave.



Bruce Sands (Lew Cody) is such an adept at handling the fairer

sex that he arouses the ire of all rivals. "The Beloved Cheater" (Robertson-Cole)



"MOLLY AND I"

Shirley Mason Is Captivating in Fox Light Comedy

Story by Frank R. Adams. Directed by Howard M. Mitchell. Fox Photoplay.
 "Molly".....Shirley Mason
 Philip Smith.....Albert Roscoe
 Jack Herrick.....Harry Dunkinson
 Marion Sutherland.....Lilie Leslie

Comedy runs rampant in the new Fox production, "Molly and I," and a great deal of it that is not in the story is furnished by Shirley Mason. She is so everlastingly funny that were she to do nothing else but romp about the celluloid without portraying any special character the spectator would be vastly pleased.

But as "Molly and I" has a story attached to it Shirley Mason has a character to impersonate and her personality in this part fits like the proverbial glove. She is chic, dainty and pretty, and works with vim and vigor throughout the entire run of the film.

The picture as a whole is wholesome, clean, though a bit of slapstick subtitles are used now and then. It is the sort of picture that the patrons could enjoy in relaxing from a heavy dramatic vehicle. There are not many exteriors, for most of the picture falls in the interior and the photographing of the same is well done.

As the blind author Albert Roscoe

was exceedingly vivid, in fact altogether too vivid. Throughout this characterization he never smiles and some of the pathetic lustre is lost because of too much emphasis in one direction.

The story is that of Shirley Brown, or "Molly," as she is nicknamed, who is to inherit ten thousand dollars when she marries. Working as a stenographer in a doctor's office she meets and falls in love with a blind author who comes there for eye treatment. The doctor tells the author that to regain his sight he will have to go to Italy. The blind person states that that will take money—and he has none. "Molly" overhears and decides to marry him so that she can get the inheritance and give it to him, which will enable him to go to Italy.

Philip Smith, the author, returns from abroad after his sight has been restored and Molly goes to him. Being full of fun she impersonates an Alsatian orphan and goes to his apartment looking for work. He does not recognize her, but after a while falls in love with her. After a number of complications the picture ends in the customary way.



Molly (Shirley Mason) has been told by Philip (Albert Roscoe) never again to cross his threshold, so Molly decides to gain entrance by way of the dumb waiter

Molly (Shirley Mason) in the disguise of an Alsatian orphan determines to go to Philip's apartment to apply for work in "Molly and I" (Fox)

SCREEN NEWS OF THE WEEK

NEW LEAGUE TO IMPROVE FILMS Prominent Persons Behind Movement to Reveal Bad Movies and Shows to Public

THE Motion Picture and Theatrical League has been established at No. 32 West 47th Street with the avowed purpose of improving the movies and the drama.

The method by which the league hopes to succeed is by focusing public opinion on the present condition of the film business and the stage. The society is described as a volunteer organization, non-commercial, with membership open to all interested persons, and with no demands for dues or fees. The league expects to spread all over this country and Canada.

Among the members are ex-Judge Alton B. Parker, Bishop C. S. Burch, Hamilton Holt, John Claflin, Gifford Beal, James W. Gerard, Don Marquis, Booth Tarkington, Gelett Bur-

gess, Albert Payson Terhune, Gutzon Borglum, Walter Camp, Bird S. Coler, Irving Bacheller, Mrs. Douglas Robinson, Mrs. Theodore Roosevelt, Jr., Mrs. Oliver Harri-man, Mrs. W. K. Vanderbilt, Jr. and Elsie Janis.

The plan of the league is to give organized support to the best pictures and plays. It will advise the public as to whether a production is worth seeing. The quality of the entertainment will be determined by a board of merit, and the recommendations of the board will be passed on to all league members.

The President of the organization is John A. Quinn, and the other officers are Frank Bacon, Kathryn Allen, Leo McLaughlin, Sara Cleveland Clapp and Joseph H. Appel.

FORMS COMPANY

Sessue Hayakawa to Produce in His Own Right

Sessue Hayakawa, Japanese film star, is severing his present connections with Haworth to produce in his own right four stories a year by his own company.

His new company, capitalized at \$1,500,000 by Los Angeles business interests, is to be known as the Sessue Hayakawa Feature Play Company. Hayakawa will probably produce at the Haworth studio, his present location. Production is to start June 1st.

The star will receive a salary in excess of \$6,000 a week, in addition to one-third gross receipts of each production. His first story is to be a film version of the stage play, "First Morn." His own play, "A Man's Name," which he has played on the stage, will be his second production.

Beauties in New Comedies

Vera Stedman and Marvel Rea, two of the girls who used to be featured as bathing girls and stage beauties in Mack Sennett comedies, have been advanced to stardom and hereafter will be seen in two-reel comedies produced by Jack White, the noted comedy director, and released by the Educational Films Corporation.

Grace Darling in King Feature

Grace Darling, not June Caprice, as previously announced, will be the star of "The Hidden Path," Burton King's second independent production, which will be started shortly at a local studio. Rod La Rocque has been engaged by Mr. King for the leading male role in this feature.

To Film Stage Plays

Gerald F. Bacon, producer for both stage and screen, announces that early in June he will start production on three popular stage plays, including a screen version of "The Girl from Rector's." His late production, "Blind Love," starring Lucy Cotton, is now booking on the independent market.

Vivian Martin Back

Vivian Martin Pictures, Inc., of which Managing Director Edward Bowers of the Capitol Theater is the president, announces the return of Miss Martin and her supporting cast from Tampa, Florida, where all of the exterior scenes of the organization's first picture were completed. At the same time it was made known that the company has leased the Hal Benedict studios at College Point, L. I., and has entered upon the work of filming all interior scenes there. The studios were used by the Gaumont company and more recently by the Fox organization.

Nothing has been disclosed concerning the picture beyond the fact that it is a story by William Locke.

Buys Famous Hoyt Plays

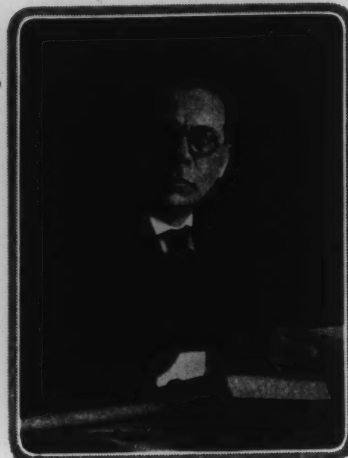
The Charles Ray Productions, Inc. has just brought fourteen of the most famous of Charles Hoyt's farce comedies for adaptation to the screen. The deal, concluded last week in Los Angeles, includes "A Black Sheep," "A Brass Monkey," "A Hole in the Ground," "A Midnight Bell," "A Milk White Flag," "A Rag Baby," "A Runaway Colt," "A Stranger in New York," "A Trip To Chinatown," "A Texas Steer," "A Temperance Town," "A Contented Woman," "A Day and A Night," and "A Dog In The Manger."

Walsh Buys "The Deep Purple"

The motion picture rights to "The Deep Purple," by Paul Armstrong and Wilson Mizner, have been purchased by R. A. Walsh and will be used by him as his first production for Mayflower Photoplay Corporation under the recent affiliation. Work on the production has been completed and it is booked for early release through Realart.

To Feature Hilda Spong

The Hy-Art Film Corporation announces that a company is being formed to feature Hilda Spong in a strong dramatic photoplay. Studio work will start at an early date.



IVAN ABRAMSON

Director-General of Graphic Film Corporation whose latest production is "A Child for Sale"

Will Sue to Annul Pickford Divorce

The Attorney General of the State of Nevada is to file a suit in the name of the people of Douglas County to have declared void the divorce decree granted Mary Pickford from her husband, Owen Moore, on March 2 at Minden, Nev., on the grounds that the decree was obtained by fraud and collusion.

The inquiry into the court action in which the divorce decree was granted was undertaken at the instigation of the Bar Association of Nevada, as soon as the announcement was made that Mary Pickford had married Douglas Fairbanks.

Under the laws of Nevada a woman applying for a decree of divorce in the courts of the State must take oath that she is to become a permanent resident of the State.

The fact that within a few hours after the decree of divorce was granted to her she returned to California, where she has lived for years, and within a few days married a man who has his permanent residence in California, is regarded as proof positive, the advices from the Attorney General's office state, that she did not act in good faith in establishing her residence in Nevada.

Faversham With Selznick

William Faversham has been engaged by Myron Selznick, president of Selznick Pictures, to appear in star productions. The first production in which Mr. Faversham will star is already well on its way to completion. It is called "The Man Who Lost Himself," from the story of the same name by Ernest Stackpole, and is being produced under the direction of George D. Baker. Mrs. De Wolf Hopper is prominent in the cast.

Buys "Wedding Bells" for Film

Joseph M. Schenck has just purchased the film rights of "Wedding Bells," the comedy by Salisbury Field, which the Selwyns are presenting at the Harris Theater. Mr. Schenck has acquired the rights for the purposes of starring Constance Talmadge in the screen version.

IS THAT SO!

Marie Shotwell, who plays Mrs. Winthrop in "The Harvest Moon," latest of the Augustus Thomas dramas to be picturized by Gibraltar Pictures, with J. Searle Dawley as director, received an offer this week to join the London producing organization of Finch-Dinwiddie, one of the largest of the recently incorporated English companies.

Helen Raymond, acclaimed last year by the London critics and public as the reigning American favorite of the English stage, has arrived in Los Angeles and will be a permanent member of the picture colony. She was imported by Richard A. Rowland, president of Metro.

King Baggot is Margarita Fisher's leading man in "The Thirtieth Piece of Silver," her latest Flying "A" picture.

Leah Baird is in Los Angeles, preparing for the production of her next picture for Gibraltar, which will be filmed on the coast.

Doris Kenyon has completed her new picture play, "The Harvest Moon," filmed by Gibraltar Pictures from Augustus Thomas' drama of the same name.

Elsie De Wolfe, who appeared as the Madonna in D. W. Griffith's screen spectacle, "Intolerance," plays the role of The Woman in "Democracy—The Vision Restored," under the direction of William Nigh.

Halbert W. Brown, who impersonated Ambassador James W. Gerard in "My Four Years in Germany," plays the Doctor in Lee Francis Lybarger's thought drama, "Democracy—The Vision Restored."

Charles W. Sutton, one of the original members of the Edison Stock Company, plays a leading character role in the photodrama, "Democracy—The Vision Restored," which was directed by William Nigh.

Vivian Rich, who has just made a record in picture work by completing her first Fox vehicle in eighteen days, will start work during the coming week on her second picture.

Gladys Brockwell has completed "Rose of Nome" at the Fox Hollywood studios under the direction of Edward J. Le Saint and will take a short rest before starting another picture.

Winifred Westover has been engaged by William Fox to play opposite Buck Jones in "Forbidden Trails."

Thomas Meighan, popular actor of the silver sheet, was a visitor in Philadelphia last week and was dined and greeted later by legions of admirers at several theaters which he visited.

Wallace Beery is prominent in the cast chosen to surround Douglas MacLean and Doris May in their new Thomas H. Ince production for Paramount Artercraft, temporarily titled "Lucid Intervals."

William Russell, Fox star, has started work on the west coast in "Big Jim O'Kane," from the pen of Julius G. Furthman.

Lloyd Hamilton, better known as "Ham" of Kalem comedies, is to appear in a new series of two-reel fun films to be released by the Educational.

SCREEN NEWS OF THE WEEK

McAdoo Out of United Artists

William Gibbs McAdoo, of the law firm of McAdoo, Cotton & Franklin, and former Secretary of the Treasury, has retired from the United Artists as general counsel and will in the future devote his entire time to his own affairs.

Oscar Price, president of the United Artists, said he was sure the coming Presidential campaign had nothing to do with Mr. McAdoo's decision. He said he did not believe Mr. McAdoo had any intention of entering the Presidential race. There was also a rumor that Mr. Price had resigned as president of the United Artists, but this Mr. Price denied, saying he was still president of the organization.

To Star Agnes Ayres

Following the announcement of the co-operative production alliance between Marshall Neilan and Albert A. Kaufman comes the news of the signing of Agnes Ayres to a long term contract by Mr. Kaufman under the terms of which Miss Ayres is to be starred in a series of special features.

While her first starring vehicle is in preparation, Miss Ayres is playing the leading role in the third Neilan picture, which affords her exceptional opportunities.

The Agnes Ayres Company will be the second company under the Kaufman banner, he having recently signed Allen Holubar to direct a series of special productions starring Dorothy Phillips.

FOUR YEAR TRIP

T. K. Peters Heads Photographic Expedition Into Far East

A world-wide hunting expedition, whose weapons will be cameras, and whose objective is to secure unusual still and motion pictures, will leave New York early in May for a four years' sojourn in the Pacific Islands, the Far-East and India.

The party will carry an extensive and complete equipment to offset local disadvantages in various lands, such as heat, cold, humidity, rarefied atmosphere, dust, and other obstacles to perfect photography. T. Kimmwood Peters, who is to head the party, is an expert on photographic matters, having produced the aeroplane camera and altimeter used by the Government during the war.

After leaving the United States, a thorough exploration of the Hawaiian Islands will be conducted. Proceeding from Hawaii to Japan, a similarly thorough search for the novel and unusual will be made. China, the Malay Peninsula, Korea and Siam will also be completely ransacked for their most interesting and strange aspects. A series of films is to be made in Burmah, Ceylon, and India. During the stay of the party in India, Mr. Peters will do considerable work of an educational nature for the Indian government, and will enjoy exceptional advantages there for obtaining more unusual pictures.

Wanda Hawley in "Miss Hobbs"

Wanda Hawley will start work immediately on her first Realart production as a star. "Miss Hobbs," by Jerome K. Jerome, has been selected for her. It was originally produced at the Lyceum Theater in New York on Sept. 7, 1899, with a notable cast headed by Annie Russell.

SERMON CONTEST

Park and Whiteside Offer Prizes to Ministers

Park and Whiteside, producers of "Empty Arms," "Democracy" and other productions have inaugurated a contest throughout the United States and Canada which is engaging the attention of the ministers.

Prizes of \$500 down to \$25 are offered without restrictions for the best sermon on the "Modern Magdalene." The sermons are to be made in connection with the new film "A Good Woman." The plan of Lester Park and Edward Whiteside in announcing the contest will offer to the ministers an opportunity of making a tidy sum of money in a manner which is not beneath the dignity of the cloth.

A committee of distinguished ministers will serve as the judges of awards. The committee, headed by Dr. Frank Crane, will consist of a well known Catholic priest, a Protestant minister, a Jewish rabbi and a free thinker. Theological dogma will not enter into the discussions of the committee.

The contest closes May 1st. All sermons must be mailed before midnight of that date to be considered eligible. The judges will immediately read the manuscripts, and decisions will be made as soon afterwards as possible.

A pamphlet has been published to aid contestants in making a right start. It will be sent to any regularly ordained minister, rabbi, priest or theological lecturer on receipt of signed request. Address Sermon Contest Editor, Suite 203, 500 Fifth avenue, New York City.

Constance Talmadge's Next

Jos. M. Schenck has purchased "The Perfect Woman" from John Emerson and Anita Loos for the next Constance Talmadge Production, her sixth for First National.

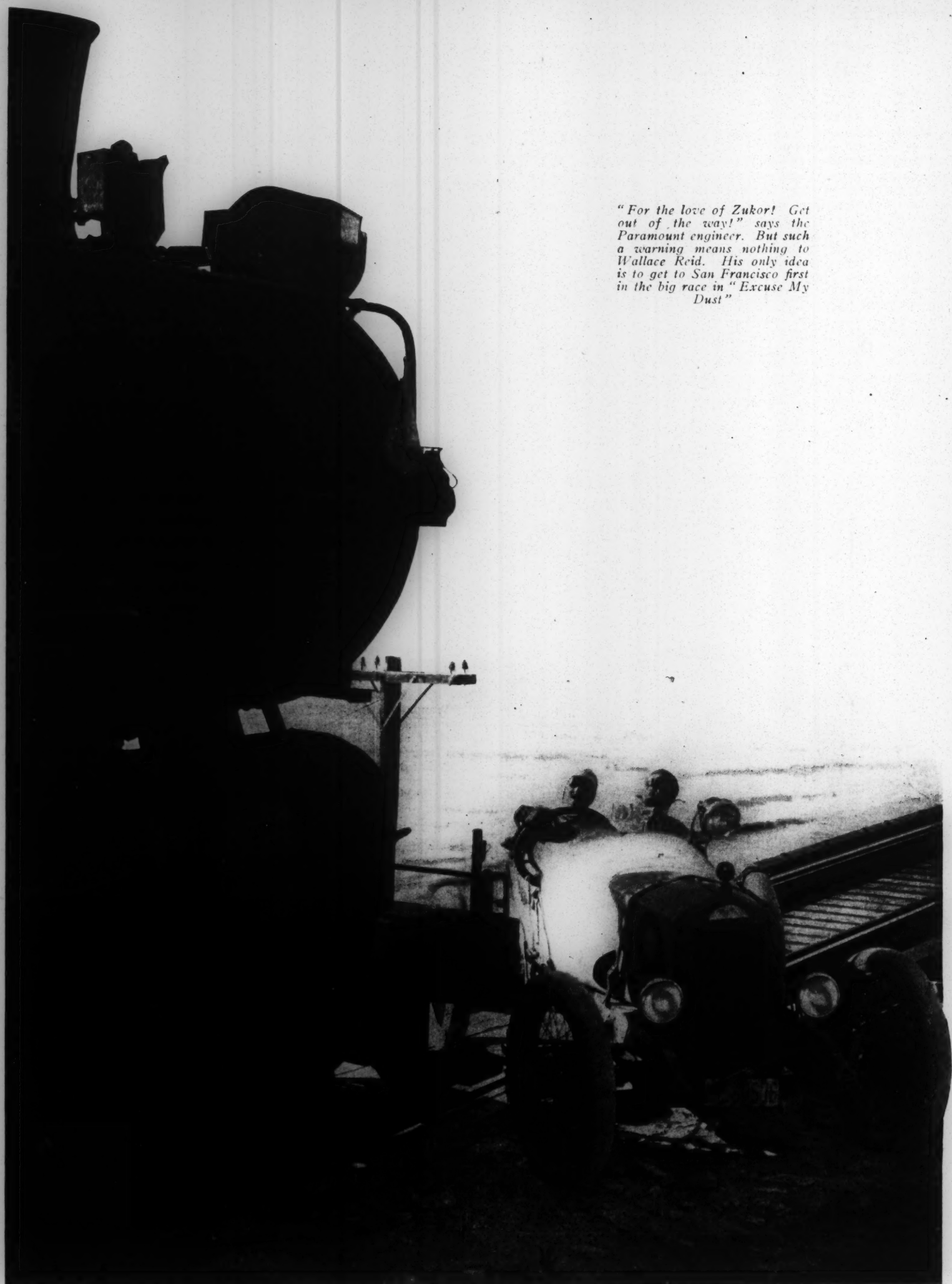


Pearl White overhears a plot in "The White Moll," the Frank L. Packard story in which she is starring for Fox



A tense moment for Benny Leonard in "The Evil Eye," the Hallmark super-serial by Roy L. McCordell in which he is making his screen debut

"For the love of Zukor! Get out of the way!" says the Paramount engineer. But such a warning means nothing to Wallace Reid. His only idea is to get to San Francisco first in the big race in "Excuse My Dust"



"A CHILD FOR SALE"



Julia Swayne Gordon, Gladys Leslie and Creighton Hale in a gripping scene from Iwan Abramson's latest production, "A Child for Sale"



At the right, a bit of youthful gallantry. Below, the doctor delivers a message that is not pleasant to hear



At the left, it is Julia Swayne Gordon's mission to tell the child that his mother is dead and an irksome task it proves to be



At the right, in spite of all the tragedy that has beset their lives, there seems at last to be a ray of happiness ahead of this young couple

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A complete section devoted to the
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The Big Song Publishers Tell How They Choose Popular Songs

BY MARK VANCE

The Year's Big Pictures and Those Who Made Them Big

BY JOHN J. MARTIN

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April 15th

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YOUR FACE BEFORE
YOUR MIRROR—
STUDY YOUR FACE!**

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Side
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Side
and See
for
Yourself



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Flabby
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Contour.

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Years
Off.

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of Your
Face
Before
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the profession are here in
a most interesting variety
at very moderate prices.*

Write for Our Folders of Spring Fashions

First Radin Pictures

One of the newest companies to make its appearance in the independent market is the Radin Pictures, which this week makes its bow to the state right buyers of the country under the guidance of Matthias Radin, President and General Manager of Tyrad Pictures, Inc. The first feature to be offered by Radin Pictures is a five-part drama of mystery featuring Frank Mayo, Ben Alexander and Claire MacDowell, entitled "Thru the Eyes of Men."

Ince Stays With Metro

John E. Ince has personally repudiated a recently published statement to the effect that he was going to leave Metro to direct the productions of another company on the Pacific Coast. Official announcement is made from the home offices of Metro that Mr. Ince will continue to direct for Metro.

To Film "The Trap"

S-L Pictures, Inc., has selected as the first of the five super-productions it is to make for distribution through the Metro organization, "The Trap," the novel of fashionable life in New York, by Maximilian Foster, which is now running serially in McClures Magazine.

"This Man—This Woman" Cast

Supporting Dorothy Dalton in "This Man—This Woman," the Paramount-Artcraft version of Avery Hopwood's play of the same name on which she is now at work, are Edward Langford, Augusta Anderson, Julia R. Hurley, Charles Lane, Henry J. Carvill, Douglas Redmond and Ivy Ward.

Get "Children Not Wanted"

Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, will distribute "Children Not Wanted," in which Edith Day is starred.

"Children Not Wanted" was written by Stuart Sinclair especially for Miss Day, and was produced by Crest pictures of which Carle Carlton is general manager. In the cast is "K. C. B.," whose column in the New York American is widely read.

Another Bernhardt Story

From the success attained by the Tyrad Pictures, Inc., in the distribution of Sarah Bernhardt's "It Happened in Paris," featuring Madame Yorska and W. Lawson Butt, it is expected that the Divine Sarah will again try her hand in the presentation of a new photoplay of like calibre.

Mirror Man in Film

Judge A. T. Barnett, the S. F. correspondent of DRAMATIC MIRROR, took part by accident in "Excuse My Dust." He is seen in the picture at the end of the race on Market and O'Farrell streets, by the side of Theodore Roberts, excited at the termination of the race.

To Distribute "Common Sense"

Republic Distributing Corporation has acquired and will shortly release "Common Sense," a five-reel production directed by Louis William Chaudet. The cast includes Vola Vale and Ralph Lewis.

NEW FILM CONTEST

To Stir Interest in Hope Hampton by Bible Questions

To stimulate public interest in Hope Hampton, the young actress who is making her bow as a star in "A Modern Salome," Hope Hampton Productions, Inc., producers of the picture, have launched a \$3,000 prize contest that is open not only to patrons of the theaters showing "A Modern Salome" but to the general public as well. The terms of the contest stipulate that the prizes, ranging from \$1,000 as the first award, to sums down to \$25, will be given to the persons submitting what are adjudged to be the best essays of less than five hundred words replying to five questions relating to the star and the picture. The questions are: "Who was Salome in Biblical history and what did she do?" "What is the strongest dramatic situation in the plot of 'A Modern Salome'?" "How would you describe Hope Hampton's type of beauty?" "What is your ideal of what a motion picture star should be?" and "What is the lesson taught by the story of 'A Modern Salome'?"

Second London Story

C. E. Shurtleff announces that "The Mutiny of the Elsinore" will be the second Jack London story to be produced in pictures by his organization. A. S. Le Vinc, staff scenarist, now has the script in preparation and actual filming of the production will begin next month. Mitchell Lewis, who plays the title role in "Burning Daylight," the initial Shurtleff release, will head the cast.

New Margarita Fisher Film

"The Thirtieth Piece of Silver," a new American photo-novel, is in the final stages of production. The cast includes Margarita Fisher, King Baggot, Lillian Leighton and Forrest Stanley. The story is by Albert Payson Terhune.

Second Lloyd Hughes Film

"Homespun Folks" is announced as the title of the second picture in which Thomas H. Ince will present Lloyd Hughes in the featured role, "Wheelbarrow Webster," which marks the first special production featuring Hughes, was completed last week at the Ince Studios in Culver City, and work on the new story will commence at once.

Next Alice Lake Picture

"Indiscreet Wives" is the title decided upon for Metro's next production with Alice Lake at the head of the cast. The picture is an adaptation of a stage play by Julie Herne, daughter of the late James A. Herne. Its original title was "An Outsider." John E. Ince, who directed Miss Lake in "Should a Woman Tell?" will again direct.

In Barrymore Film

Joseph Byron Totten and Joseph W. Smiley have engaged the supporting cast for Ethel Barrymore in "The Super Woman." It will include Kenneth Hunter, a prominent English actor; Greta Hartman, recently seen on the speaking stage with Mme. Mimi Aguglia, and Bigelow Cooper, a dramatic actor of many years' legitimate and film experience.

April 10, 1920

—ASK ME!—

Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

Sir: Can you tell me anything about Nina Wilcox Putnam? Is that her real name, or is it just a pen-name?

FRANCIS CORWIN,
New York.

No, that is her real name. She is a well-known author, having had a number of stories published in the Saturday Evening Post. She has also written several plays and has had several books published. At present, she is assisting in the production of "Democracy," a ten-reel picture which will shortly be released by the Democracy Photoplay Co.

Is it true that players have to carry their costumes in their own trunks?

RAE BACH,
Cleveland, Ohio.

In the case of individual performers, naturally, they use their own trunks. Special theatrical trunks have been designed and are marketed to serve the special purposes of the profession. Taylor Trunk Works of New York and William Bal are among manufacturers who have perfected the trunk for these uses.

Sir: I have been studying music for some years, and am considered by well-qualified judges to possess great promise. Recently I was offered a place with a vaudeville act, playing popular music and doing musical "stunts." Do you think it would hurt my career to accept this offer?

GEORGE ROSE,
New York.

No. While there is a great division of opinion among critics on the artistic value of ragtime music, a large body of opinion inclines to the view that the really American development of music will come from, and be largely based on, ragtime. I should think it would be a very good thing for you to learn this side of music from personal experience. Besides, no experience in life, short of falling from a steeple and breaking one's neck, has ever hurt the real artist. The true artist can transmute every thing he or she learns into the pure gold of art.

Sir: I have heard a great deal about fruit trimmings for clothes, and artificial fruit used generally for decorative purposes. I could use some in an act I am putting on. Where can I find it?

ARNOLD APPELL,
Orange, N. J.

Mary Wall, East 46th Street, New York, is the originator of this style. She is a costumeur of considerable distinction, having designed the gowns for "Mrs. Jimmie Thompson," which was recently produced by Joseph Klaw.

Sir: Are there any prominent theatrical costumers in Philadelphia? I should like to have some place to go to when I can't run up to New York.

VIOLA PETITE,
Philadelphia, Pa.

Yes. Van Horn & Son, who also have a New York office, have their main office and factory in Philadelphia. Miller, on South Eleventh Street, Philadelphia, is another good firm.

Kindly answer this postal card as I want to be an actor in the movies.

Please let me be an actor in the movies. You will tell me when to be at your office to be an actor.

ABRAHAM & SOLOMON JACKEL,
424 East 86th Street,
New York City.

There are many people who want to be actors in the movies and you don't even need the qualifications that you need to be President of the United States. Anybody who can get in to the movies can become an actor in the movies. We should suggest your communicating with some of the dramatic agents.

Sir: Please forward the name of a playbroker dealing in playlets and one-act musical comedies intended for vaudeville production, if you know of any such. I am anxious to secure the services of an agent who is competent and trustworthy, and will greatly appreciate any information you may give me.

A. CAMPBELL,
Carmel, Cal.

Try A. E. Reim, Milwaukee, or the Dramatic Publishing Company, Chicago.

Sir: I saw a scenery-painter the other day about getting some insides for a play we are putting on. He asked me how much my carfare home was, and then volunteered to leave me that much. For the rest he would paint and make up the scenery I wanted. Is there no cheaper way to get scenery, as I live in Hoboken and shouldn't like to walk home?

J. F. GREEN,
Hoboken, N. J.

Why don't you hire the scenery you want? Unless you are after something very unusual, there are a number of concerns who can rent the scenery to you very reasonably. Try Bumpus & Lewis, or Maurice Golden in New York, or Amelia Grain, in Philadelphia.

Are there any firms which undertake the fabrication of silk material for costumes, according to designs furnished them?—Maud Henderson, Springfield, Mass.

The large silk houses have long looked to the stage for the guiding inspiration of their designs, but now comes a time when the stage looks to them for its inspiration. The House of Mallinson of Fourth Avenue and Twenty-ninth Street, and the firm of Cheney are perhaps the two largest concerns specializing in silk. They will, we are told, make special designs for productions.

Where did the expression "angel," as applied to those people who finance theatrical productions, originate?—Charles H. Hewlett, New York.

We assume that the expression originated in heaven, but who can tell? "Angels" in the theater have been an institution as long as we can remember. Even Shakespeare and his contemporaries were fostered and supported by the Dukes and Lords of their day. Nowadays the social status of the "angels" of the theater has fallen even as Lucifer did, and we learn on the best authority that the Blue Book of angels is restricted to Wall Street bankers and brokers, and newly rich cotton converters.

MOTION PICTURES—711

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and
Vancouver
in
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Go East Through Alpine Fairyland

through the delightful route of the CANADIAN PACIFIC ROCKIES—as fresh and interesting as a brand new play.

See Victoria first with its Empress Hotel enthroned at the head of the harbour. From now until summer this quaint English town breathes the romance of Maytime and June. Then pause at Vancouver to admire a great city, the Straits, and farflung mountain ranges meeting the Pacific—spread before you from the rose-garden roof of Hotel Vancouver.

Then a daylight ride up the Fraser and Thompson Canyons on an excellent Canadian Pacific train and through

"Fifty Switzerlands in One"—

stopping off at Sicamous—if you wish to continue by daylight—at Glacier Hotel to view the ten-mile expanse of Illecillewaet Glacier—at the Chateau at lovely Lake Louise or the Banff Springs Hotel (both open in June) to swim in warm sulphur pools while snow clouds play on the peaks that guard the valley. Then east from

Canadian Pacific Rockies

on a train whose service from dinner to observation car is superb.

For reservations—call, write or telephone one of
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New York, 1231 Broadway, Madison Square, 6640.
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load centered on hub carried on both compression and suspension—a revelation in easy riding qualities.

Demountable—

rims of standard types, proven worthy in service.

Weight—

practically the same as wood wheels.

Appearance—

graceful—substantial—distinctive.

Cleanly—

only a flat surface to wash.

Economy—

avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

Speed—

plain surface lessens air resistance.

Accessible—

Tire valve reached without bodily contortions or annoyance of trap doors.

Adaptable—

replaces wood spokes, utilizing regular wood wheel hub assembly.

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Brooklyn, N. Y.

"BEFORE THEY WERE STARS"

(Continued from page 692)

ing handling of the rather unpleasant role, made him quite a personage along Broadway.

Booth Tarkington and Julian Street wrote the play. Tarkington has been trying to find another "Man From Home" and the new play was the old plot twisted around with a woman heroine. Had Miss Carlisle been an American she might have put the part over, but the audience preferred the "snob" of the piece to the heroine who was just as narrow-minded in her own way and not nearly so sincere.

Eugene O'Brien was cast for George Tewkesberry Reynolds, 3rd, a sort of "haw haw" Englishman. Even with these drawbacks he dominated the show and when "The Country Cousin" took to the road and played to the Coast, it had a new leading man, for O'Brien had been handed a big picture contract largely because of his excellent stage career but principally for his fine work in "The Country Cousin."

It Was Lewis J. Selznick

who introduced O'Brien to the screen. At that time he was the executive head of the World Film Corporation, interested in promoting the best pictures and constantly on the lookout for good material for the films. Eugene O'Brien's first picture was called "The Moonstone" and had an interesting history. The Hippodrome, during the summer, decided to run pictures and "The Moonstone" was booked for a solid week. Before the building of the Capitol it was the largest playhouse in the world (so say its slogans!) so it was a large and appreciative audience who gathered at O'Brien's screen debut. Elaine Hammerstein was another new "find" and appeared in the same picture.

As Leading Man

for Norma Talmadge he had some excellent roles and laid the foundation for picture stardom, which followed as a matter of course. As with his association with Miss Barrymore, he had wonderful opportunities.

Miss Talmadge has always appeared in plays based upon strong, dramatic themes, and so Mr. O'Brien had plenty of chances to demonstrate his versatility and build up a strong following among screen fans. In "By Right of Conquest" he had the difficult role of an unloved husband whose millions were the lure for the poor bride. There were many strong scenes between the two before matters were satisfactorily adjusted. Several scenes took place on a private yacht, just the sort that a millionaire would own, and the beautiful settings of the picture added much to the delightful acting. "The Poppy" was another in which Mr. O'Brien played the lead. These were two of his most popular pictures.

When the rumor came that Mr. Selznick had obtained the screen rights to "The Country Cousin" everyone supposed that the original leading man's role would be played by Mr. O'Brien, but Mr. Selznick decided to play up the woman's role (as intended in the play) and let a woman star shine alone. Elaine Hammerstein accordingly was featured and did so well with the part that everyone wondered how the lead-

ing man in the stage version had cut so much ice! It was his fine acting that did it and the picture proved the fact conclusively! Only by contrasts can a truth be conclusively proved.

Then Came an Offer

from Lewis Selznick, an offer which made him a full-fledged star. The advertising for this was one of the biggest that ever preceded a picture. For weeks the billboards announced "The Perfect Lover" and, as anticipated, it made a big hit.

In 1919, he appeared in three big productions, "The Perfect Lover," "Sealed Hearts" (both directed by Ralph Ince) and "Fires of Faith."

His most recent pictures are also three in number,—"The Broken Melody," "His Wife's Money" and "A Fool and His Money." Zena Keefe, soon to be starred by Mr. Selznick, played the lead in the first two. "The Broken Melody" is a story of bohemian life with hero and heroine artist and musician. They sacrifice their love that the young man's ambition to study abroad may be realized and almost ruin their own romance, pulling up just in time for the happy ending so indispensable for the motion picture public. "His Wife's Money" tells of a romantic marriage that ends badly because the wife has most of the money. After their separation she is sorry and goes out to find and bring him home. Neither story is very heavy but Eugene O'Brien's strong personality puts them over.

That's It! Personality!

Everyone who is successful has personality as a strong characteristic. It is certainly one of the Colorado star's biggest assets. Personality, determination to persist in spite of all obstacles to gain his end, and again the love of hard work that has carried itself through the continued story of our heroes and heroines in "Before They Were Stars."

A lot of people who did not have to work for a living are content to sit back and bask in the sun of idleness. Then they wonder why they stand still. This star, endowed with good looks and ample funds to pay his way without working (if he so desired), made the most of every opportunity striving all the time for bigger and better things. His charm of manner, natural ease and cultivated mind, the products of his home environment, have stood him in good stead in his upward climb and there are few in the game who do not rejoice in his success.

His Dramatic Experience

may soon pay dividends for his stage career can always be resumed. Just now when every star in filmdom is contemplating a dip into dramatic work, plays and managers are like the proverbial needle and haystack. No one is going to risk a pile of money on a star, even if he or she has had a lot of publicity, if there is a chance of landing a flivver. No such fear about one who had a Broadway reputation before posing for the screen and young, handsome and clever leading men do not grow on bushes.

Will He or Will He Not?

I predict—not! (and you can finish the sentence as you wish!)

NUXATED IRON A DRIVING FORCE

BEHIND KEEN SUCCESSFUL MEN AND WOMEN

When you think of the successful men and women you know—people who are doing things worth while—you will find that they possess force, vim and energy—the kind that simply brim over when the blood is filled with iron. Nuxated Iron by enriching the blood and creating new red blood cells, strengthens the nerves, rebuilds the weakened tissues and helps to instill renewed force and energy into the whole system. Three million people use it annually as a tonic, strength and blood-builder.



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BE ORIGINAL. Sing the song you wrote and published yourself. We can assist you. Write the words and send them to us for a musical setting by one of the members of our distinguished staff of composers, among whom are Edouard Hesselberg, TONE POET, great Russian pianist and composer, famous in Europe and America; Leo Friedman, author of some of America's greatest song hits, a gifted composer; Edward Duffell, member of the faculty Northwestern School of Music, noted composer.

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are invited to visit our offices and look over our latest song successes when in Chicago. If you should have a song poem written now, bring it or send it in for a musical setting.

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WHERE THE SHOWS ARE PLAYING ON THE ROAD

BUFFALO: MAJESTIC—"A Prince There Was" completely captured the Majestic's audiences. From the adorable little Comfort, perfectly played by Maria Vernon, to the Prince There Was, played by Grant Mitchell, the play was a glorious success. Next week, "Angel Face." Barker.

CINCINNATI: GRAND—"Three Wise Fools" proved to be one of the most delightful comedies of the entire season. No better company of players has appeared in Cincinnati this season. Claude Gillingwater, Harry Davenport and Howard Gould are a trio hard to beat. Helen Menken was charming as Sidney. **LYRIC**—Thurston and his magic art delighted good sized audiences all week. Some new tricks added interest to his otherwise stereotyped performance, which is, however, always entertaining.

Ziegfeld Follies follow at the Grand and I understand all seats have been sold for week April 5-10. Lyric will offer Kalich in "The Riddle Woman" as a counter attraction. Goldenburg.

HARTFORD, CONN.: PAR-SONS—The new Zimbalist comic musical play, "Honeydew," played the entire week to fair houses. Stocker.

LONDON, CAN.: GRAND OPERA HOUSE—"Flo-Flo" was the attraction for Good Friday and Saturday and gave four performances to the usual holiday attendance. A strong cast, good comedy, catchy music and attractive costumes and settings made up a thoroughly enjoyable entertainment. Coming: George Arliss in "Poldekkin," 9-10; "Pollyanna," 15-17; "Keeping Up With the Joneses," 22-24; "The Rose of China," 29-31; "Revelations of a Wife," May 6-8; "Harvey's Greater Minstrels," 13-15; "Keep Her Smiling," 20-22; Kibble's "Uncle Tom's Cabin," 28-29; "The Passion Flower," June 4-5. Webbe.

MONTREAL: HIS MAJESTY'S—"Oh, My Dear," under the management of our old friend Lew Weed, proved a bright and pleasing musical comedy. Hal Forde, Douglass Severson, Lorraine Manville, Edith Clasper, Evelyn McVey, Suzanne Jackson, Juliette Day and Joseph Allan scored.

NEW ORLEANS: TULANE—Guy Bates Post is to have a return engagement. "Twin Beds" is on the boards for this week. Llambias.

PHILADELPHIA: FORREST—The thirty-second annual production of the U. of P. Mask and Wig Club is "Don Quixote, Esq." **GARRICK**—George M. Cohan's Comedians in "Mary," a new musical play, with melodies by Lou Hirsch. Georgia Caine, Jack MacGowan, Florrie Millership, Alfred Gerrard, Charles Judels and Janet Velie head the cast. **BROAD**—Second week of Mantell in Shakespearean repertoire. April 12th, George Arliss in "Poldekkin." **PHILADELPHIA**—Third week of "Oui Madame," Victor Herbert's latest. **CHESTNUT ST.**—"Fifty Fifty," with Herbert Corthell. **LYRIC**—Last week of William Hodge in "The Guest of Honor." April 12th, Sothern and Marlowe. **SHUBERT**—"Take It From Me." One of the biggest hits of the season. **ADELPHI**—"Up in Mabel's Room," another big success here. **WALNUT**—"Katzenjammer Kids." Conn.

PITTSBURGH: ALVIN-SHUBERT—Al Jolson had a big pre-Easter week despite Lent, which has not affected to any extent any Steel City Shows. He remains here for another week and the sale of seats warrants a capacity house each show. Charlotte Greenwood follows. **PITT-SHUBERT**—John Drew in "The Cat Bird," opened to a big house and promises a big entire week as Drew is another popular number here. "The Unwanted One," follows. **NIXON**—"The New Dictator," was a big success here. "Ziegfeld Follies," is the next week offering. **DUQUESNE**—Fiske O'Hara in "Down Limerick Way," won a big audience and is followed by "Tiger Rose."

PROVIDENCE: SHUBERT MAJESTIC—"The Bohemians," Inc., presents "The Greenwich Village Follies," a spicy musical comedy which has been well attended all week. Wallace.

SAN FRANCISCO: COLUMBIA—At the Columbia Margaret Anglin has prolonged her engagement and on March 29 offered "Lady Windermere's Fan," and April 12 the star will present "The Trial of Joan of Arc." **CURRAN**—At the Curran the Gallo English Opera Company has made a wonderful success in a repertoire of operas. Nora Bayes is scheduled to commence an engagement April 5 in "Ladies First." **SAVOY**—The Savoy will have "Bringing Up Father in Society" for one week commencing March 29. A. T. Barnett.

TORONTO: ROYAL ALEX-ANDRA—"Too Many Husbands." It is very spritely and very funny. **PRINCESS**—Geo. Arliss in "Poldekkin," Booth Tarkington's new Bolshevik comedy, to capacity attendance. Dantree.

WASHINGTON: POLI'S—Owing to the enormous demand for seats during the Sothern-Marlowe engagement, week of March 29, it is extended for another week with the same Shakespearean plays offered. April 11, "The Greenwich Village Follies." **NATIONAL**—William Gillette is the star of the current week, "Dear Brutus" opening to a large audience. George M. Cohan's Comedians in "The House That Jack Built" scored a strong success during the week's stay. April 11, "Listen Lester." **BELASCO**—"Linger Longer, Letty" with Charlotte Greenwood began the week to a large audience. April 11, return engagement of "Lombardi, Ltd." **GARRICK**—"The Unwanted One," a Chinese-American play by Forest Halsey and Clara Beranger, is the current week attraction. Forrest Winant and Madeline Delmar head an excellent cast, which includes Frances Neilson, for several seasons the favorite leading lady of The Columbia Theater Players here. Bide Dudley's farce comedy, "Oh, Henry," played here last week. April 11, Max Marcin produces a new play by Frederick Isham entitled "Three Live Ghosts." Warde.

WILKES-BARRE: GRAND—William Gillette in J. M. Barrie's "Dear Brutus" was the attraction one night to a large and appreciative audience. The bookings for the next week include: Walter Hampden in "Hamlet" and "Romeo and Juliet"; "Oh, Henry," and "Circumstantial Evidence." Briggs.

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Reisenweber's

Ingress and egress to Reisenweber's is generally made through the revolving doors that protect the entrance on Eighth Avenue. Those gentry who habitually enter domiciles via second story are met at every hand by a solid phalanx of house detectives, armed to the teeth, and ready at all times to repel boarders. Other boarders, however, who intend to pay board, find ready and agreeable accommodations within the mystic maze of dining rooms. Unlike the old Poodle Dog in San Francisco, no scandal arises from dining *tete-a-tete* or *en masse* on the third floor of Reisenweber's, and refined refinement bursts through Max Rogers' "Saucy Bits of 1920" on the next floor down. It is a clever galaxy of amusement, the outstanding feature being the singing of Ida Heydt. Her enunciation of every word is so clear that there is not a trace of her native Andalusian. It is hard to realize from her mastery of tone and tongue that she learned to converse in English but recently.

Moore's

This is a restaurant. John Drinkwater wrote a play called "Abraham Lincoln" and R. E. Sherwood wrote another called "Lady Astor," but Moore's is a restaurant. Ferdinand Foch became Generalissimo of all the Allied forces abroad, and Miss Petersen helped win the war as a conductorette, but Moore's is a restaurant. Jack London sailed the Southern Seas in the *Snark*, the Great Wall of China is several cubits high and wide, jinrickshaw operators are asking for an increase in fare to eight cents, and there may possibly be dirty work at the cross roads to-night, but in spite of all Moore's is a restaurant.

Roger's

Julius Tannen has become wary of ordering from a menu in French and getting chicken of the time of Napoleon. He and his gang, as well as other ladies and gentlemen to boot, may ensconce themselves in suitable positions in Rogers' with every confidence that the viands listed on the program are aptly and succinctly described, and that no attempt whatever will be made to bewilder the most credulous.

Henrici's, Chicago

Ever since the Nordorf Ranch became the City of Chicago, it seems that food and cheer have been on tap at Henrici's, and the memory of the oldest inhabitant runneth not to the contrary. Fires have raged in the days gone past and race riots have come and gone, but Henrici's continues as the favorite beanery of the hasty thespian as well as loop-hound injured to the blustery breezes of Michigan Avenue and points west.

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VAUDEVILLE BILLS FOR THE WEEK OF APRIL 12th

(Billing for Week of April 19th in Parenthesis)

NEW YORK: ALHAMBRA—Bronson & Baldwin (Bos., Keith.); Camilla's Birds; B. & B. Wheeler (N. Y., River.); Espe & Dutton; Wilton Sisters. COLONIAL—Calvert & Shayne; Geo. Price (N. Y., Al.); K. Benedict & Co. (Wilmington, Garrick); Aileen Stanley; Mosconi Family (Buf., Shea); Bessie Clayton (N. Y., Al.); Kath. Powell & Co. (Bklyn., Bush). RIVERSIDE—Leipsig; Ciccolini (N. Y., Royal); Swift & Kelly (Pitts., Davis); Clara Howard; Mijares; Santley & Sawyer (Bklyn., Orph.); G. Kelly & Co.; La Dora & Beckman. ROYAL—Daly & Berlew (N. Y., River.); Cahill & Romaine; Allan Rogers; H. of David Band (Wash., Keith); Emma Stephens (Balt., Maryland); W. M. Gaxton & Co.; Tarzan (N. Y., River); Delmore & Lee.

BROOKLYN: BUSHWICK—Eleanor Cochran; McCormick & Mellon; Gene Chase & Co.; Love Shop (Bos., Keith); McGee & Anita; Arnaut Bros.; Donovan & Lee. ORPHEUM—Mollie Fuller Co.; Zardo; Bert Errol; Barquette; 3 Naces; Dooleys & Moran Sis.; Tom Lewis.

BALTIMORE: MARYLAND—Kharum (N. Y., River.); V. & E. Stanton (Wash., Keith); F. Kennedy (Dayt., Keith); H. Dyer & Co.; W. M. Brack & Co. (Wash., Keith); B. Morgan & Co.; Glenn & Jenkins; Leon Errol (Pitts., Davis); LeVolos.

BOSTON: KEITH—Tozart; Billy Glason (Bklyn., Orph.); A. Bronson & Co. (Phil., Keith); Overseas Revue; Vadi & Gygi; Finley & Hill; Hobson & Beatty.

BUFFALO: SHEA—Will Oakland; Emily Darrell; Ellen Keller; Anger & Packer. (All to Toronto, Shea).

CALGARY: ORPHEUM—"Flashes"; William Cutty; Rinaldo Bros. (Same bill plays Victoria 2nd half).

CHICAGO: MAJESTIC—Wellington Cross & Co.; A. Friedland & Co.; Dugan & Raymond; Lew Brice & Co.; Martin Webb; Sully & Houghton; Jas. Thompson Co.; Libonati; Roy & Arthur. STATE LAKE—Bothwell Browne & Girls; Lydell & Macy; Whiting & Burt; Tango Shoes; Kennedy & Rooney; Walter Weems; Ergotti's Lilliputians; Wallace & Galvin; Willie Bros. PALACE—Alice Lloyd; Wintergarden Girls; Morton & Glass; T. & K. O'Meara; Frank Conroy & Co.; Du For Boys; Nora Norinne; Novelty Clintons.

CINCINNATI: KEITH—Lillian Shaw (Indp., Kith); Sabina & Goodwin (Grand Rapids, Emp.); Garcinetti Bros. (Indp., Keith); Eva Shirley & Jazz (Ene., Colo.); Grubers Animals (Indp., Keith); L. & J. Archer.

CLEVELAND: KEITH—Amoros Sis. (Pitts., Davis); Dresser & Gardner; Nonette (Youngn., Hip); Stone & Calisz; Nathan Bros.; Harry Hines. (Det., Temple); Hendricks & Stone.

DENVER: ORPHEUM—Morgan Dancers; Jack Kennedy & Co.; Ames & Winthrop; Ed. Morton; Marino & Maley; Hughes Duo; Leo. Zarrell Co.

DES MOINES: ORPHEUM—Alexander Carr Co.; Hickey Bros.; Sam Hearn; Edith Clifford; Van & Belle; Ishikawa Bros.; Rainbow Cocktail.

DETROIT: TEMPLE—Claudia Coleman; Royal Gascognes; 2 Jesters; Rockwell & Fox; Lambert & Ball; C. F. Usher; Rose Revue; 4

Ortons. (All to Rochester, Temple).

DULUTH: ORPHEUM—Cressy & Dayne; Marmein Sis. & Schooler; Desval & Symonds; Bernard & Duffy; Orville Stamm; De Witt Young & Sis.; Will M. Cressy.

ERIE: COLONIAL—Arthur Huston; 4 Readings; Ja Da 3; Wm. Lampe & Co.

GRAND RAPIDS: EMPRESS—Anna Held Jr. & Co.; Sheila Terry & Co. (Tole., Keith); Aerial Silverlakes; Herbert Clifton; Follis Girls; Dippy Diers & Bennet; Billy McDermott.

HAMILTON: KEITH—Elinore & Williams (Buf., Shea); Raymond & Schram; J. & A. Keeley; Follow On; Geo. Jessell.

INDIANAPOLIS: KEITH—Dillon & Parker (Louis., Keith); Patricola (Louis., Keith); Rose Cohan & Co. (Cincin., Keith); Wheeler 3 (Louis., Keith); Sig. Friscoe.

LOS ANGELES: ORPHEUM—Wm. Rock & Girls; Sarah Padden Co.; Avey & O'Neil; Phil Baker; Byrnes & Gehan; Billy Shaw's Revue; Libby & Nelson; Emma Carus & Co.

LOUISVILLE: KEITH—Rega & Lorraine Sis.; Powers & Wallace (Indp., Keith); M. & M. McFarland; Mabel Burke & Co.; Stella Mayhew; Nolan & Nolan; Ragged Edge (Ind., Keith).

LOWELL: KEITH—Smith & Aust.; Meanest Man in World; Vini Daly (Port., Keith); Fermane & Shelly (Port., Keith); Turner & Grace (Port., Keith); Dancing McDonalds; Harry Breen (Port., Keith).

MEMPHIS: ORPHEUM—Jos. E. Howard Revue; I. J. Connolly; Grace De Mar; Jack Osterman.

MINNEAPOLIS: ORPHEUM—4 Mortons; Mason Keeler Co.; Ruth Budd; McRae & Clegg; Lyons & Yosco; Josephine & Henning.

MILWAUKEE: MAJESTIC—Alan Rogers; Johnny Ford & Girls; Clara Morton; The Barrys; Master Gabriel Co.; Burns & Frabito; Tuscano Bros.; The Baltots. PALACE—Gus. Edwards & Girls; Jos. L. Browning; Mme. Ellise; Carl Mc Cullough; Ambler Bros.; Fields & Wells; Erminie Sisters.

MONTREAL: PRINCESS—Olsen & Johnson; Elly; Robbins & Partner; Clara Vincent & Co.; Ed. Janis Revue.

NEW ORLEANS: ORPHEUM—Ford Sis. & Co.; Owen McCivney; Watts & Hawley; Bob Hall; Howard's Ponies; F. & O. Walters.

PHILADELPHIA: KEITH—Wood & Wyde (Wash., Keith); Bert Howard; L. Dockstader (Balt., Mary); T. Friganza (Wash., Keith); Lovenberg Sis.; J. S. Blonde & Co.; Reckless Eve;

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PITTSBURGH: DAVIS—Lady Sen Mei (Buf., Shea); 27th Div. Boys; Jas. Thornton; Masters & Kraft; Clifford & Wills; Moran & Mack; F. Roberts & Co. (Wash., Keith); Davis & Pelle.

PORTLAND: KEITH—Rome & Cullen (Bos., Keith); Elida Morris (N. Y., Royal); J. & S. Leonard Co.; 3 Blighty Girls; Duffy & Sweeney; Law. Crane & Co. ORPHEUM—Mme. Petrova; Gene Greene; Brent Hayes; Ethel Clifton & Co.; Stewart Sisters; Samsted & Marion.

ROCHESTER: TEMPLE—Creole Fashion Plate (Syra., Temple); Frank Gaby (Bblyn., Orph.); Hugh Herbert & Co.; Meridith & Snoozier; Cora Y. Corson 8 (Pitts., Davis); Sybil Vane; Morgan & Gates; Wanzer & Palmer.

ST. LOUIS: RIALTO—A Trip to Hitland; Stan & Stanley; Frawley & Louise; Ash & Hyams; Gordon & Demmar; Monroe Bros. ORPHEUM—Singer's Midgets; Bancoff & Co.; Eva Shirley & Co.; Moss & Frye; Geo. Austin Moore; Barber & Jackson; Herman & Shirley.

ST. PAUL: ORPHEUM—Extra Dry; Rawls & Von Kaufman; Ned Norworth Co.; Pietro; Steele & Winslow; Stone & Hayes.

SACRAMENTO: ORPHEUM—Bostock's Rid. School; Ben K. Benny; Mahoney & Auburn; Alexander Kids; Basil Lynn & Co.; O'Donnell & Blair. (Same bill plays Fresno 2d. half).

SALT LAKE CITY: ORPHEUM—Henry Santry & Bd.; Le Maire Hayes & Co.; Harry Rose; Lightners & Alexander; Mower & Avery; Baraban & Grohs.

SAN FRANCISCO: ORPHEUM—Wilbur Mack & Co.; "—And Son"; Rita Mario Orch.; Mirano

Bros.; Sandy Shaw; Chas. Howard Co.; Montgomery & Allen; Nitta Jo; Lucas & Inez.

SEATTLE: ORPHEUM—"Ye Song Shop"; Mary Marble Co.; Cooper & Ricardo; Myers & Noon Co.; Valente Bros.; Frank De Voe & Co.; Frank Wilson.

SYRACUSE: TEMPLE—Rae Samuels (Bos., Keith); Ben Bernie (Cleve., Keith); Only Girl; D. Shoemaker & Co. (Buf., Shea); Prosper & Maret (Det., Temple); Act Beautiful.

TOLEDO: KEITH—Not yet Marie (Grand Rap., Empress); Wilson Bros.; Johnson Baker & John. (Grand Rap., Emp.); McCormick & Irving (Youngn., Hip.); Dainty Marie; Wilbur Sweatman & Co.

TORONTO: SHEA—J. C. Nugent; Lexey & O'Connor; Julius Tannen (Cleve., Keith); J. & E. Mitchell; Daisy Nellis.

VANCOUVER: ORPHEUM—Vie Quinn & Co.; Homer Miles & Co.; Ryan & Lee; Polly Oz & Chick; Helene Davis; Grace Ayres Co.; Nestor & Vincent.

WASHINGTON: KEITH—Santos & Hayes (Balt., Mary.); Ford & Sheehan; Dick & Deagon (Balt., Mary.); V. Surratt & Co.; Moran & Wiser; Lily Lena (Balt., Mary.).

WILMINGTON: GARRICK—Chas. Henry's Pets; Hanlon & Clifton; Kellam & O'Dare; Burke & Tohey; Sampsel & Leonhard; Pollard; Martin & Fabrin.

WINNIPEG: ORPHEUM—Sylvester Schafer; Florenze Tempest Co.; Claire Forbes; Herbert & Dare; DeMarest & Doll; Milt Collins.

YOUNGSTOWN: HIPPODROME—Dorothy Brenner; J. R. Johnson & Co.; The Brians (Tole., Keith); Donald Sisters; Chas. Irwin; Jack Wilson; M. Montgomery; Marie Cahill.

VAUDEVILLE IN MANY CITIES

BALTIMORE: MARYLAND THEATER—Bessie Clayton, assisted by Elisa and Eduardo Cansino, heads a very attractive bill here this week. This act is far above the average and appeals to the audience. The special feature of the bill is Elizabeth M. Murray in songs and stories, while Thomas E. Shea in graphic and realistic flashes of "The Cardinal," "The Bells" and "Dr. Jekyll and Mr. Hyde" is exceptionally good. "Skeet" Gallagher and Irene Martin provide a most attractive bit of entertainment in their playlet entitled "Sweaters." Franker Wood and Buncie Wyde present their latest hit, "A Satire of Greenwich Village," while Dan Stanley and Al Birnes in "After the Club" are a decided hit. Other acts on the bill are the Three Nitos, Spanish knockabout eccentrics; Dolly's Pets, and Frank Hurst, who sings himself into popularity.

BUFFALO: SHEA'S—Grace Nelson, the American prima donna soprano, headlined the bill at Shea's. Miss Nelsan has grace and charm and personality. The Youngblood Corson Co. of young women, which includes the K. of C. octette, was the special added attraction and their act ranks high as an entertainment. Harry Holman & Co. in "My Daughter's Husband" was entertaining. Mr. Holman is always excellent. Tarzan did an astonishing number of tricks. A. Robins and partner in the Walking Music Store was a hit. William Hallen and Ethel Hunter in Just for Fun have a good act. Edw. Hill and Wilbur Sweatman were the others on the bill.

CALGARY, ALTA.: ORPHEUM—"Ye Song Shop," an elaborate

and very pleasing act, headlined. Mary Marble is a great favorite with our people and she and her company are admirably suited in their playlet, "My Home Town." Cooper and Ricardo are a laughing success in their comedy skit. Frank De Voe pleased with excerpts from musical comedies. Myers and Noon have a very nice dancing act. Frank Wilson in a clever cycling act and Valenta Brothers, accordionists, completed a good bill. Business good. Forbes.

CINCINNATI: KEITH'S—Ruth Royce was easily the headliner in the current bill, and that is no disparagement of the other acts, for it was an all-round good show as vaudeville shows go. No one can see Miss Royce without feeling her great personal magnetism. No one can sing songs just as she does. George MacFarlane's rich baritone delighted as it always must. His singing of the popular "Camp Fire" song was received with hearty applause as well as his original numbers. Mabel McCane supported by Bryan and Broderick furnish some excellent terpsichorean entertainment, interspersed by some excellent singing by William Taylor. William Sully and Genevieve Houghton present an odd little act entitled "Between Dances." Sam Lebert's sketch, "The End of the World," was well played and very interesting withal. Mabel and Sidney Burke sing some new and old songs in a sort of singing contest that gets across well. The Silverflakes entertain with trapeze work and Be Ho Gray closes with a typical cowboy lasso throwing stunt.

Goldenburg.

(Continued on page 718)

ANNOUNCEMENT—

Mr. Egbert Van Alstyne of the firm of Van Alstyne and Curtis will be glad to see his friends at the recently established New York office in the Astor Theater Building, Suite 507.

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FALL RIVER: EMPIRE—Bill 5-10 was headed by Andrew Mack, the noted actor, who made a big hit. Three Kitaio Bros; Cooper and Lacey; Gus Erdman; Walter Law and Co. in "On The Threshold"; Howard, Kane and Maher; Sutter and Dell; The Ladellas; Abyssinian Trio; Helen Coline and Co. in an artistic song and story revue, and Swartz and Clifford. Gee.**INDIANAPOLIS: KEITH'S**—Anatol Friedland's Revue "Musicland" with Alma Adair, introducing his songs, old and new, sung by pretty girls in dazzling and original costumes, with the composer at the piano and the conductor of the orchestra with a good tenor voice, who sings several songs, was a big feature of a fine bill, that scored a genuine hit. Another act of artistic merit was Mlle. Diane, French Chanteuse and Jean Rubini, violinist. Mlle. Diane put over her songs in a dashing manner all her own. Rubini shared the honors of the act and received a reception rare in vaudeville here. The skating act Oh Sarah, of McLallen and Carson was one of the good things on the bill with plenty of laughs. Santos and Hayes went big. Lucy Gillett, Wilson Brothers and Frankie Wilson pleased. Kirkwood.**LONDON, CAN.; GRAND OPERA HOUSE**—The feature act was The Byrons, six men and one woman, in a pleasing musical and dancing specialty. Others were Bassett and Bailey, presenting a clever balancing act in which the lady member did most of the heavy work; Doria and Merilees pleased with operatic selections; Sullivan and Meyers in a sketch "It Happened in Freeport," and Ernest Hiatt amused with a monologue and singing act. Good attendance. Webbe.**NEW ORLEANS: ORPHEUM**—In spite of Holy Week, good audiences greeted the splendid bill that Manager White gave. Maud Lambert and Ernest Ball were the headliners. Jean Adair; Margaret and John Guiran; Winston's Sea Lions and Herbert's Dogs were others. Libonati and Nash and Holmes are on this week's bill. Llambias.**PHILADELPHIA: KEITH'S**—Valeska Suratt and a clever company put over Jack Lait's snappy show, "Scarlet," this week. Special notice should go to Eugene Strong for his excellent acting. Miss Suratt showed an unexpected sense of comedy, along with her emotional acting. Walter C. Percival and William Nunn gave good support. Homer Dickinson and Gracie Deagon got the most laughs with their comedy patter. Lily Lena sang several English songs in the typical English style. Kharum, pianist, played several classical selections. The "Music Box" imitation was very good. Frank Orth and Anne Cody in "Let's Take a Walk" were well liked. Mollie Fuller in "Cousin Eleanor," by Frances Nordstrom, offered a pleasant little sketch. Maude Leone as a "Vamp" type was good. Herbert Brooks showed a number of astonishing card tricks. McConnell and Austin opened with cycling. Davis and Pelle closed with an "Equilibristic Marathon." Conn.**PITTSBURGH: DAVIS**—One of the best bills of the season is presented at the Davis this week. Wellington Cross heads the bill and is ably assisted by Ted Shapiro, song writer, Jack Gerard, the winsome Misses Nancy Bell, Mary Allen and Marion Saki. They

give a revue of songs and dances. The second headliner is Lillian Shaw. This is Miss Shaw's first appearance in Pittsburgh in the last two years. Her repertoire of comic songs pleased the audience in every way. Frank Conroy and Harry Murphy give a farce comedy entitled "The New Physician" which pleased. Ben Bernie, an impertinent young chap, plays on the violin and chatters a little. Bigelow and Clinton engage in some true harmony. Al Jerome pleases everyone with his mute act. Tracey and McBride present "Bits of Exclusiveness." Espe and Dutton juggle and dance. The four Nigh-tons close the bill. Hal.

SEATTLE: MOORE—Wilbur Mack is the main attraction at the Moore this week, where he is presenting "Two Is Company." This is a comedy with song interpretation.

Another attractive feature on the program is the appearance of Rita Mario and company in a musical revue.

Charles Howard, assisted by Victoria Gale and Donald Roberts, offer "A Happy Combination." Shelton Brooks, the popular song writer, assisted by Horace George, clarinetist, present a very clever act. "And Son" is a comedy sketch filled with bright dialogue and ably presented by Howard Smith and company. Sandy Shaw, Scotch comedian, pleased with his songs and stories. Mirano Brothers present an act filled with acrobatic sensations in their flying trapeze. Mendell.

TORONTO: SHEA'S—A splendid bill, with Sybil Vane, and a very funny lady by the name of Anna Seymour, running away with all the honors. Miss Vane is singing very well this season and gave the Aria from "Traviata." Miss Seymour, with her partner, is a scream, and in her impressions of Clifton Crawford and Miss LaRue stopped the show. Guy Samsel and Lily Leonard dance well, and the tabloid version of "The Only Girl" proves amusing. Dantree.**WASHINGTON: KEITH'S**—Elizabeth Brice in The Overseas Revue headlines the bill at Keith's this week. She is ably assisted by Will Morrissey and a good chorus. Miss Brice carried off the vocal honors but Morrissey made a hit with his "You'll Never Get a Whimper Out Of Me."

Percy Bronson and Winnie Baldwin offer a new sketch by Jack Lait, entitled Visions of 1969. Walter Brower, monologist, telling of his matrimonial experiences, was one of the bright spots of the evening. Eric Zardo, a concert pianist, was well received. Bobbe and Nelson, in "His Girl," a comedy skit with songs; Jolly Johnny Jones; Alfred Naess, assisted by Misses Ligrid and Collins, in a Miniature Ice Carnival, and Aileen Stanley completed the bill. Weimer.

WILKES-BARRE: POLI—A travesty rural offering, "Rubeville," was the big hit of the first half. Others were Cahill and Ro-maine, popular song numbers; Chief Little Elk and his company, Indian life characterizations, and Jim Martell, mimic and whistler. Second Half—Sig Friscoe on the xylophone took the big applause; followed by Orth and Cody in song and dance number; Babcock and Dorinda in a like act; Martyn and Florence with the hoops and juggling, and the Creole Revue with small talk and dance creation. Briggs.**The Oldest and Most Influential
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